

Bernard Herrmann's CLIMAX and INDIAN SUITE

The so-called “Climax” and “Indian Suite” were written in mid-1957 for CBS Television Music Library, largely recorded that July in various locations in Europe as “Foreign Library” cues. I discussed this before in various papers but this was a sneaky or clever way for CBS at the time to avoid paying large musicians’ union fees in Los Angeles. Indeed, most television production music in that mid-Fifties period (not just CBS) was “canned music” recorded overseas. A good example was the various changing track libraries used in *The Adventures of Superman* (Mutel/Francis, Day Hunter/Paxton, etc.). Besides, there was going to be in early 1958 a general musicians’ strike against the studios and what generated was a separate union “Guild” for the tv musicians (especially focused in Hollywood). Here is a link that explains part of this history that altered the “canned” music policy recorded in Mexico & Europe.

<https://www.local802afm.org/allegro/articles/another-take-on-james-petrillo/>

CBS planned to have new music available for the upcoming 1957-1958 season (designated largely as CBS Music Library VIII) and hired Bernard Herrmann (among other composers) to write a series of cues & “suites”—music (short cues or long) meant to underscore many of their tv series such as *Gunsmoke*, *Have Gun Will Travel* and *Perry Mason*. While Herrmann initiated his first “suite” with cue title starting with *Climax*, this does not necessarily mean writing cues specifically for the *Climax* series (1954-1958). Nor anywhere did Herrmann write the overall title “Climax Suite.” Similarly, while Herrmann wrote several cue titles that preceded with “Indian,” this does not mean he actually titled those series of cues as the “Indian Suite.” Westerns were

enormously popular in that period, so most of the music Herrmann wrote was westerns-themed. Below is the sequential list of cue numbers designated by CBS Music Library.

-#215 *Climax* cue "Prelude" [aka "Climatic Prelude] **Herrmann, Bernard** CBS 8-56-C2.

-#216 [Box 339] *Climax* [Climatic] Middle Tag **Herrmann, Bernard** CBS 8-48-C. [:27]

-#217 [Box 339] *Climax* [Climatic] Middle Lead-In **Herrmann** CBS 8-56-C2.

-#218 [Box 339] **Herrmann** "Climax Closing" [aka Climatic Close] CBS VIII-48C.[:42] CBS cue description: "Heavy dissonant brass chords cresc. to timp punctuation."

-#219 [Box 11] **Herrmann, Bernard** "Echo I" CBS Library 8-56-C2

<https://youtu.be/ChCYALp7tUU> [Echo I]

-#220 [Box 11] **Herrmann, Bernard** "Echo II (The Hunt)"

-#221 [Box 2] **Herrmann, Bernard** "Echo III" CBS 8-56-C-2

https://youtu.be/I_3H0kg3HJ8 [Echo III]

-#222 [Box 2] **Herrmann, Bernard** "Echo IV (The Chase)" CBS 8-56-C-2

-#223 [Box 2] **Herrmann, Bernard** "Indian Suspense" 8-56-C-3

<https://youtu.be/WzQzz5WLbdY> [Indian Suspense]

-#224 [Box 2] **Herrmann, Bernard** "Indian Ambush" CBS 8-62-C

-#225 [Box 2] **Herrmann, Bernard** "Indian Fight" CBS 8-62-C

-#226 [Box 2] **Herrmann, Bernard** "Indian Signals" CBS 8-56-C-3

<https://youtu.be/hLLn0H4ITXw> [Indian Signals]

-#227 [Box 2] **Herrmann, Bernard** "The Journey" CBS 8-56-C-3

<https://www.youtube.com/watch?v=XabtC4ZapyY> [Journey]

-#295 [Box 2] **Herrmann, Bernard** "Indian Romance" CBS 8-57-C

Climax and the *Echo* cues were written together and on beige score paper in pencil. Cues # 215 thru #227 were consecutively written by Herrmann (first the four *Climax* cues and then the nine consecutive so-called *Indian* suite cues (including the "Echo" cues). The final or tenth Indian cue is "Indian Romance" but composed later on, designated as cue # 295. Except for "Indian Romance," all other cues exclusively employed 4 horns, 3 trumpets, 3 trombones (Pos), tuba and timpani. You will not find woodwinds until you get to the so-called *Western Suite* and *Outer Space Suite* series of cues. The so-called *Western Saga*, *Desert Suite* and *Police Force* suite cues were similarly orchestrated with just brass & timp.

The *Climax Prelude* cue is also occasionally called (in cue sheets, etc.) "Climatic Prelude." It has a rather stormy or thunderous opening. None of the *Climax* cues are included in the Cerberus/Prometheus tracks, so the reader will have to listen elsewhere for it. It will not be terribly difficult to do if you are a collector of old CBS shows, especially the westerns from 1957 to the early Sixties. If you have the *Have Gun Will Travel* dvd series, you can hear the cue in the "Young Gun" episode (11/8/58) and in "Treasure Trail" (1/24/59). It was included in many *Gunsmoke* episodes, including "Buffalo Man" (1/11/58). I've also heard it in *Perry Mason* early episodes.

"Climax Prelude" *Largo* in C time, 15 bars. Cue # 215 written on beige manuscript paper in pencil. Instrumentation: 3 trumpets, 4 horns,

3 Pos (trombones), tuba, timp. For some reason (probably later re-recording purposes), the cue is dated (in ink) 4/29/58, although it was written at least a year earlier since the music was used as “stock” music starting in the Fall season of 1957 on various shows.

https://www.youtube.com/watch?v=dUOjZT_57JQ&feature=youtu.be

You can hear this music in the YouTube link above at 1:27 early in the presentation.

<https://www.youtube.com/watch?v=KyHN78Hw9SA&feature=youtu.be>

In the link immediately above, you can hear “Climax Prelude” starting at the 10:55 point, and also at 11:49.

<https://www.youtube.com/watch?v=6GD-V-DIEhQ&feature=youtu.be>

Also go to 5:03 in the link immediately above. And at 6:51.

You can hear Bars 3-4 of this cue in the 2nd episode of *Gunsmoke* (“Murder for Chester,” airdate Sept 28, 1957) Season Three. This is the scene where Chester shoots Asa Ledbetter from the jail cell. Ledbetter got shot dead! Later on, Doc says, “Well, Matt. He’s all through.”

Bars 4-8 of this cue were next used in the very next episode of *Gunsmoke* titled “Blood Money” (dvd Chapter 3 starting at 4:52). You can next hear it in the episode titled “Buffalo Man” (airdate January 11, 1958) but the cue has several “cut & paste” sections. You can hear it in the episode titled “Overland Express” (May 31, 1958). You can also hear it in the episode titled “Stage Hold-Up” (airdate Oct 25, 1958).

CBS cue# 215

CLIMAX Prelude

Bennard Heilmann
Rec'd July 1157

Largo

(3) Tpts (8th)

1-2

Horns (F)

3-4

(3) Pos

Tube

Timb

Hand-copied by Bill Wrobel

Handwritten musical score for "CLIMAX Prelude" by Bennard Heilmann, recorded July 1157. The score is for a large ensemble, including Tpts (8th), Horns (F), Pos, Tube, and Timb. The tempo is marked "Largo". The score is divided into two systems, with the first system containing measures 1 through 6 and the second system containing measures 7 through 15. The score is handwritten and includes various musical notations, including notes, rests, and dynamic markings. A red line indicates the score was hand-copied by Bill Wrobel.

<https://i.postimg.cc/wTVHQ3Q0/Climax-Prelude-Bars-1-15-new.jpg>

https://www.youtube.com/watch?v=WmO_DL2aQ00&feature=youtu.be Go to the 9 minute point here.

In Bar 1, the first and only instrument initially heard is the timp sounding *sff* small octave Db down to Great octave G 16th notes (connected by two crossbeams) followed by an 8th rest to same G half note trem roll tied to whole note next bar *pp* < (pianissimo crescendo hairpin).

After an 8th rest in Bar 1, the trumpets play *sffp* < Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] 8th notes tied to dotted half notes and tied to (Bar 2) whole notes. This is the G minor triad tonality. In the same pattern, horns play small octave Ab/middle Cb/Eb [written Line 1 Eb/Gb/Bb with horns I-II both playing sounded Line 1 Eb notes] notes. This is the Eb minor triad tonality. After an 8th rest, the trombones play this pattern on Great octave G tied notes while the tuba plays this an octave lower register (Contra-octave G tied notes). You will notice the bitonal or bi-chordal effect with the simultaneous playing of two triads (G/Bb/D and Ab/Cb/Eb), a common device in the Herrmann repertoire when he wanted to express cluster dissonance. One group or choir of instruments play one triad, and another group plays the other. I am trying to determine where he may have learned this effective musical trick (perhaps from Ives?). At any rate, I've seen this in many cues, including the *Twilight Zone* theme (in this case, Eb/Gb/Bb and E/G/B triads, if my memory serves me well).

We then get to hear *three* simultaneous triads in Bar 3 (the trombones now joining in playing C minor). The timp sounds Great octave G rinforzando-marked (> over the note) 16th note (followed by a 16th rest) up to Bb rinforzando 16th. This pattern of rests and two notes are played three times to G rinforzando 8th (followed by an 8th rest). Trumpets plays *sff* "3" triplet value G/Bb/D triads (that is, three such rinforzando-marked triads) followed by an 8th rest. This pattern is played two times to two such "3" triplet value triads (followed by a triplet value 8th rest) to G/Bb/D rinforzando 8th notes (followed by an 8th rest).Horns in the same pattern play the Ab/Cb/Eb notes, while Pos play small octave C/Eb/G notes. The tuba plays Great octave G notes in this pattern.

In Bar 4, the timp once again initially sounds alone playing "3" triplet value 16th notes Db down to Great octave G up to Db (followed

by 8th/quarter/half rest marks). After a quarter rest, Pos play *sff* Great octave E dotted half note decrescendo hairpin. After a half rest, stopped horns (+ sign over the notes) play small octave G/Bb/D [written Line 1 D/F/A] half notes (with horns I-II both sounding the D half notes). After a half and quarter rest in Bar 4, trumpets (now in cup mutes that Herrmann was fond of using) play Line 1 F#/A/C# [written G#/B/Line 2 D#] quarter notes *sf* > tied to whole notes next bar *pp* and tied to dotted half notes in Bar 6.

After a quarter rest in Bar 5, horns play *pp* in stopped fashion G/Bb/Line 1 D 8th notes (followed by an 8th rest) to G/Bb/D stopped 8ths again (followed by an 8th rest) to another such 8th note chord (followed by an 8th rest). These three 8ths are connected by a crossbeam. The stopped horns continue in Bar 6 on G/Bb/D 8ths (remember that the top two horns play the sounded D [written A] 8ths notated as two quarter note heads together side-by-side) followed by an 8th rest to another such 8th note chord (crossbeam connected) followed by an 8th rest to stand-alone G/Bb/D stopped 8th note chord (followed by an 8th and quarter rest). After the F#/A/C# dotted half notes in Bar 6 (tied from the previous bar), the trumpets (in cup mutes) then sound G/Bb/Line 2 D [written A/C/E] quarter notes *mf* to (Bar 7) F#/A/C# whole notes *pp* tied to dotted half notes in Bar 8 (followed by a quarter rest). The horns repeat Bars 5-6 in Bars 7-8, although this time around Herrmann decided not to connect the 8th note chords with a crossbeam.

After a half and quarter rest in Bar 8, the trombones in cup mutes play *p* G/Bb/Line 1 D quarter notes to (Bar 9) F#/A/C# (F# min) whole notes tied to dotted half notes in Bar 10 (followed by a quarter rest). After a quarter rest in Bar 9, the trumpets play *pp* Line 1 D/F/A [written E/G/B] 8th notes (followed by an 8th rest) to D/F/A (D min) 8ths once again (followed by an 8th rest) to another such chord (followed by an 8th rest) to (Bar 10) D/F/A 8ths (followed by an 8th rest) to D/F/A 8ths once

again (followed by an 8th rest) to D/F/A 8ths (followed by an 8th and quarter rest, and full rests next two bars). After a half and quarter rest in Bar 10, horns (now *sords*) play *pp* G/Bb/Line 1 D [written D/F/A] quarter notes tied to (Bar 11) whole notes. The timp returns in Bar 11 sounding small octave Db-Db-Db-Db quarter notes (repeated in Bar 13). Pos in Bar 12 play G/Bb/Line 1 D 8ths (followed by an 8th rest). This pattern is played four times in this bar. In Bar 13, trumpets return to play *pp* G/Bb/Line 2 D [written A/C/E] whole notes tied to whole notes next bar and then (end Bar 15) we find the whole rest held fermata for the trumpets (and horns and timp). In Bar 14, the Pos play *pp* F#/A/middle C# whole notes tied to (end Bar 15) whole notes held fermata.

End of cue.

“Middle Close” (Climatic Middle Tag)” *Largo* in C time, 5 bars. CBS VIII-48-C. Cue # 216. It is also indicated as cue #27262 (probably connected to a later re-recording). Box 339 CBS Collection. I hand copied this cue at UCLA on 1-30-98.

27262 # 216 "Middle Close (Climatic middle Tag)" CBS VIII 48-C

B. Hermann

(3) Tpts (Bb)
(4) Hrs (F)
Pos

Hand-copied by Bill Wrobel UCLA 1-30-98

The image shows a handwritten musical score on aged paper. At the top, it is labeled '27262 # 216 "Middle Close (Climatic middle Tag)" CBS VIII 48-C'. The score is for four parts: (3) Tpts (Bb), (4) Hrs (F), Pos, and a fourth part (likely Timp) indicated by a triangle symbol. The music is written in C major and C time. The first staff (Tpts) has a key signature change to one sharp (F#) in the second measure. The second staff (Hrs) has a key signature change to one flat (Bb) in the second measure. The third staff (Pos) has a key signature change to one sharp (F#) in the second measure. The fourth staff (Timp) has a key signature change to one flat (Bb) in the second measure. The score consists of five measures. The first measure has a half note for Tpts, a half note for Hrs, and a half note for Pos. The second measure has a half note for Tpts, a half note for Hrs, and a half note for Pos. The third measure has a half note for Tpts, a half note for Hrs, and a half note for Pos. The fourth measure has a half note for Tpts, a half note for Hrs, and a half note for Pos. The fifth measure has a half note for Tpts, a half note for Hrs, and a half note for Pos. The score is signed 'B. Hermann' in the top right corner. At the bottom, it is signed 'Hand-copied by Bill Wrobel UCLA 1-30-98'.

<https://www.youtube.com/watch?v=RHZ1eDzh9GI>

The timp opens in Bars 1-2 exactly as given in the “Climax Prelude.” The trumpets open in Bars 1-2 as in the previous cue but now on B/Line 1 D/F# [written Line 2 C#/E/G#] tied notes (B minor tonality). Horns now play the pattern on B/middle C/Eb/G [written Line 1 F#/G/Bb/Line 2 D] tied notes (C minMaj 7th third inversion). After an 8th rest, the Pos play Great octave Ab 8th tied to dotted half note and tied to whole note in Bar 2. The tuba plays this an octave lower register.

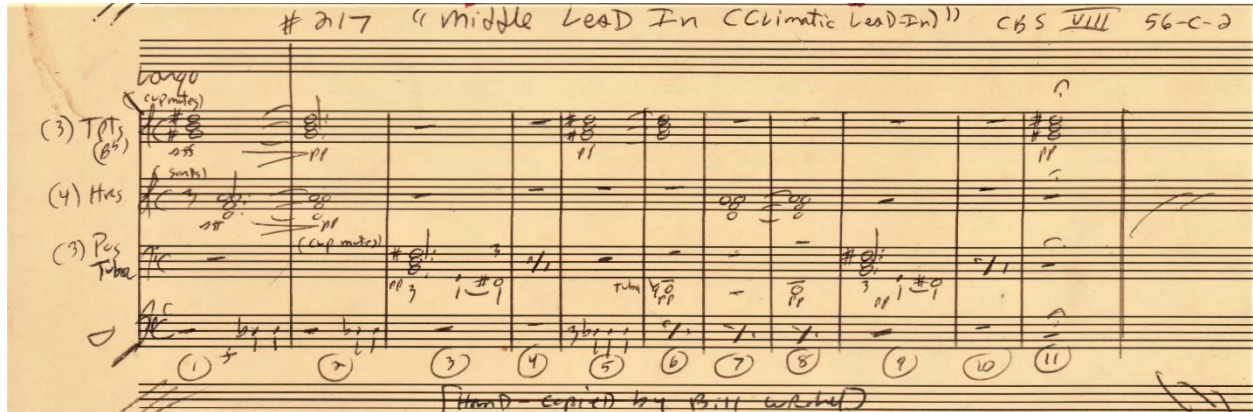
In Bar 3, the timp sounds small octave Db 16th (followed by a 16th rest) down to Great octave G 16th (this pattern played 3 X) to Db 8th (followed by an 8th rest). In end Bar 5, the timp returns to sound *ff* small octave D whole note trem roll (tr^{^^^^^^}) held fermata. Pos in Bar 3 play the same pattern as given in Bar 3 of “Climax Prelude” but on the small octave D/F/A triads Horns play the pattern on B/C/Eb/G chords, and the trumpets on B/D/F# triads.

In Bar 4, trumpets then play *sff* Line 2 D/F#/A [written E/G#/B] dotted half notes tied to 8th notes (followed by an 8th rest). Horns play this pattern on D/F#/A [written A/Line 2 C#/E] notes (with the first two horns playing the sounded A notes). Pos play *sfp* < *sff* small octave C#/F#/A# rinforzando quarter notes to D/F/A rinforzando 8ths (followed by an 8th rest) and then *sfp* < *sff* C#/F#/A# quarter notes once again to D/F/A 8ths (followed by an 8th rest).

In end Bar 5, trumpets settle *sff* on Line 1 D [written E] whole note held fermata. Horns are *a4* on Line 1 D [written A above] whole note held fermata. Pos are *a3* on small octave D whole note held fermata, and the tuba is on Great octave D whole note held fermata. Lastly, the timp is trem rolled *ff* on small octave D whole note held fermata.

End of cue.

https://youtu.be/WmO_DL2aQ00 Climatic Lead-In located at the 7:25 point.



"Middle Lead In (Climatic Lead In)" *Largo* in C time, 11 bars. CBS VIII 56-C-2. Cue # 217. This cue was rarely used by the music editors. One instance, I found in a *Have Gun Will Travel* episode starring Stuart Whitman titled "The Last Laugh" (airdate Jan 25, 1958). Bars 3-11 were used. Scene: Just after Gil Border (Whitman) punches bad cowboy Ed McKay (Murray Hamilton).] I found another instance in the *HGWT* episode titled "Return of Dr. Thackeray" (airdate 5-17-58). In a *HGWT* episode titled "The Protégé," airdate October 18, 1958, Bars 3-11 are located at the end of the episode when Paladin goes to his dying student-gone-wild, a student he just mortally shot. The music is quite appropriate here in this death scene.

This cue is definitely unlike any of the other *Climax* (or *Climatic*) cues. Trumpets in cup mutes start off playing *sff* > *pp* Line 1 F#/A/C# [written G#/B/Line 2 D#] whole notes tied to dotted half notes next bar. This is repeated in Bars 5-6 except that time around the whole notes are tied to whole notes. Trumpets return in end Bar 11 (*soli*) playing *pp* F#/A/C# whole notes held fermata. After a quarter rest in Bar 1, *sords* horns play *sff* small octave G/Bb/Line 1 D [written Line 1 D/F/A with horns I-II on A] dotted half notes tied to whole notes next bar

decrescendo hairpin *pp*. The muted horns return in Bars 7-8 playing tied G/Bb/D (G min) whole notes. In end Bar 11, you find the whole rest held fermata. In Bar 3, Pos play *pp* Great octave B/small octave D/F# (B min) dotted half notes (followed by a quarter rest). Repeat in Bar 4 and repeat in Bars 9-10. After a quarter rest in Bar 3, the tuba plays Great octave G quarter note legato mini-slur to F# half note (repeated next bar and repeated in Bars 9-10). After a half rest in Bar 1, the timp sounds *f* small octave Db-Db quarter notes (repeated next bar). After a quarter rest in Bar 5, the timp sounds Bb-Bb-Bb quarter notes (repeated thru Bar 8). At end Bar 11, the timp staff line shows a whole rest held fermata.

End of cue.

“Climax Closing” *Largo* in C time, 8 bars. Cue # 218. CBS VIII 48-C. There is also the cue # 27261 designated for this particular cue, and also the date of 3-6-65 (both probably connected to a later re-recording).

While playing the *HGWT* episode “A Snare for Murder” broadcast November 22, 1958, I heard this Climax cue played. You can hear all 11 bars when Paladin lets go of the rock that was pinning a prospector’s partner.

The image shows a handwritten musical score on aged paper. At the top, it is labeled "Box 339", "#27261", "#218", "(Climatic)", "Climax Closing", "CBS VIII 48C", and "B. Herrmann 3-6-65". The tempo is marked "Largo". The score is written for four staves: Timp (Tympani), Hrn (Horns), Pos (Positively), and Tuba. The Timp staff has a circled "3" and a "12". The Hrn staff has a circled "3" and a "12". The Pos staff has a circled "3" and a "12". The Tuba staff has a circled "3". The score consists of 8 bars, numbered 1 through 8 at the bottom. The notation includes various musical symbols such as notes, rests, and dynamic markings. A red bracket at the bottom of the score is labeled "Tempo - certified by Bill Washel".

Bars 1-3 are lifted from the first three bars of the “Climax Prelude.” Bars 4-6 are taken from the “Middle Close” cue except for the change initially of the first two notes of the timp. In “Climax Closing” we find the timp sounding Great octave G up to small octave Db rinforzando 16ths (followed by an 8th rest) to same Db half note roll (continued to whole note roll next bar).

In Bar 7, trumpets play *sff* Line 2 D/F#/A [written E/G#/B] whole notes to (end Bar 8) small octave B/Line 2 D/F# [written A/E/G#] grace notes to Line 2 D/F#/A whole notes *sff* and held fermata. After a quarter rest in Bar 7, the horns play *sff* Line 1 Eb/Gb/Bb [written Line 1 Bb/Line 2 Db/F] dotted half notes down to (Bar 8) small octave A/Line 1 D/F# [written E/A/Line 2 C#] grace notes to D/F#/A [written A/Line 2 C#/E] whole notes held fermata. After a half rest in Bar 7, trombones play *sff* Great octave A/small octave F#/Line 1 D half notes down to (Bar 8) Great octave A/small octave D/F# whole notes held fermata. After a half and quarter rest in Bar 7, the tuba plays *sff* Great octave Eb quarter note to (Bar 8) D whole note held fermata. The timp is silent in Bar 7. After a quarter rest in Bar 8, the timp is trem rolled on Great octave Bb dotted half note held fermata.

End of cue.

<https://youtu.be/ChCYALp7tUU> [Echo I]

“Echo I” *Lento* in $\frac{3}{4}$ time, 22 bars. Cue # 219. This cue was written in pencil on beige manuscript paper (as also the four *Climax* cues). It was also written immediately after the fourth *Climax* (Climatic) cue and followed by three more *Echo* cues before the first “Indian” cue is officially designated (as “Indian”). So do we call these four cues the “Echo” cues (whatever that means) or simply part of the so-called *Indian Suite*?? The instrumentation is the same except for the absence

of trumpets in the first three *Echo* cues (*Echo IV* utilizes trumpets/horns/Pos/Tuba/timp). Moreover, cue # 227 (that follows #226 “Indian Signals”) is simply titled “The Journey” (not, say, “Indian Journey”).

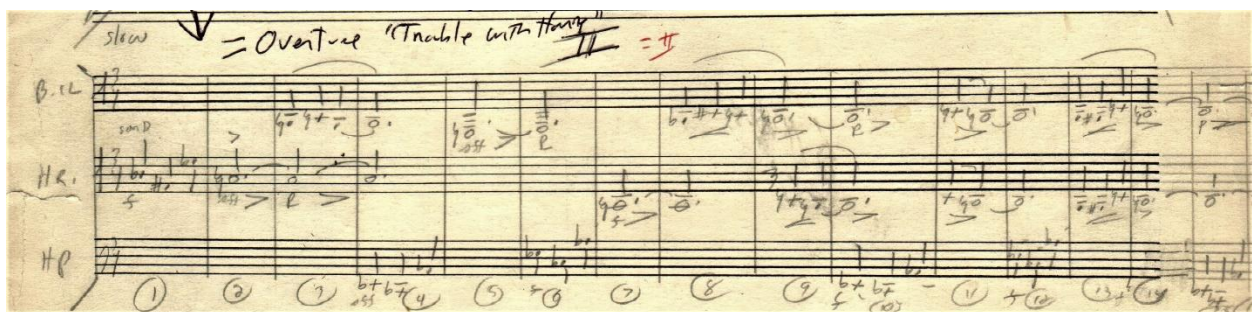
<https://www.youtube.com/watch?v=KyHN78Hw9SA&feature=youtu.be>

You can listen to this music also in the *Gunsmoke* link above I created long ago starting at 0:18.

An example of where “Echo I” was used as “stock music” for the CBS Music Library was the *Gunsmoke* episode titled “Lynching Man” (airdate November 15, 1958). Bars 1-8 and then end Bars 20-22 were utilized. Scene: Two nefarious strangers ride up to the greenhorn pilgrim, Hank Blenis, camping in a grove, soon to lynch him and steal his horse.

Horn I in “Echo I” is given its own staff line, while horns II-III-IV share a staff. Three Pos (trombones) share a staff, while the tuba shares the bottom of that Pos line. The timp has its own staff line.

Incidentally, this music was self-borrowed from the *Crime Classics* radio episode titled (in short) “Doctor Webster,” cue II (7/13/53). See immediately below:



CBScore# 219

Echo I

Bernard Herrmann
1957

Lento
 $\text{♩} = 50$

I Horns (P) II Horns (P)

(3) Pos

Tuba

Timpani

(1) (2) (3) (4) (5) (6) (7) (8) (9) (10) (11) (12) (13) (14)

[Handwritten by Bill Wrobel]



Pos in cup mutes sound *f* > small octave E/G/B (E min) dotted half notes tied to dotted half notes next bar. After a quarter rest, the timp sounds *mf* > Great octave F# rinforzando 8th note to F# rinforzando quarter note to F# rinforzando 8th. In Bar 6, the tuba plays *pp* Great octave E legato to D to C# quarter notes. In Bar 7, horns II-III-IV play *sff* middle C [written G] down to small octave Ab [written Line 1 Eb] up to F [written Line 2 C] rinforzando stopped quarter notes down to (Bar 8) D [written A] rinforzando stopped dotted half note decrescendo. Horn I in Bars 9-10 plays those same notes *pp* > as tenuto notes. In Bar 11, trombones play forte F#/A/middle C# (F# min) dotted half notes tied to half notes next bar. After a quarter rest in Bar 11, the timp sounds *mf* > small octave C rinforzando 8th note to C rinforzando quarter note to C rinforzando 8th note. In Bar 12, the tuba plays *pp* Great octave F to E to Eb quarter notes (with the Eb note held fermata).

Handwritten musical score for measures 15-22. The score includes staves for Horns I, Horns II-III-IV, Pos (Positone), Tuba, and Timp (Timpone). Measure numbers 15 through 22 are circled at the bottom. The score is handwritten on aged paper with various annotations like "Rall.", "Lunga", and "CBS 8-56-C2". A red box at the bottom contains the text "Hand-copied by Bill Wrobel".

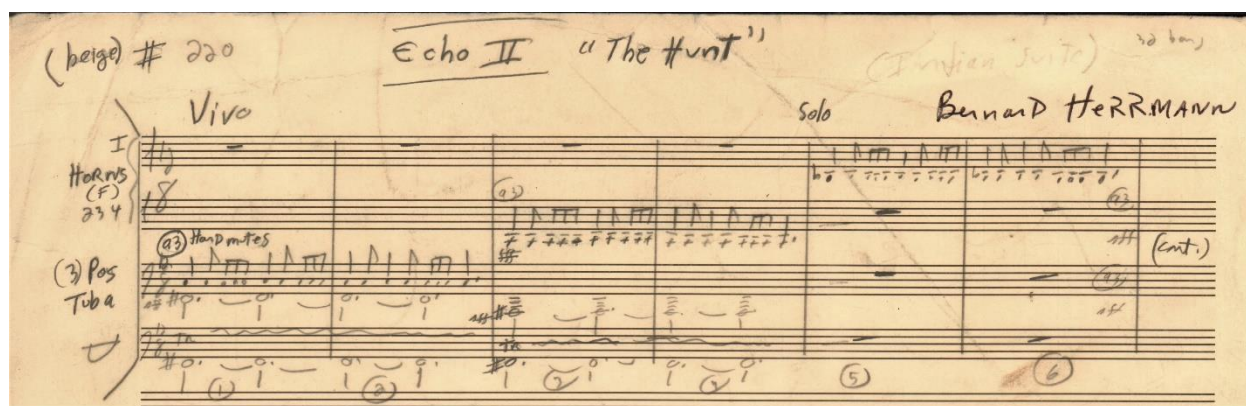
In Bar 13, horns II-III-IV play *sff* Gb down to Eb up to Bb [written Db-Bb-F] stopped quarter notes to (Bar 14) A [written Line 2 E] stopped dotted half note decrescendo hairpin. Horn I in Bars 15-16 play *pp* > the same notes in tenuto fashion. In Bar 17, Pos play *f* > G/Bb/Line 1 D (G min) dotted half notes tied to dotted half notes next two bars. After a quarter rest, the timp sounds *mf* > Great octave F# 8th-F#-quarter-F# 8th

notes. In Bar 18, the tuba plays *pp* Great octave A to G to F legato quarter notes to (Bar 19) E dotted half note.

In Bar 20, horns II-III-IV play *sff* > *ppp* “3” triplet value 8th notes E legato to C up to Bb [written B-G-Line 2 F] down to Gb [written Db] half note tied to half note next bar (followed by a quarter rest). The timp beats *rinforzando* C quarter note down to Great octave F# up to small octave C 8ths (crossbeam connected) down to stand-alone F# 8th (followed by an 8th rest). In Bar 21 (*Rall*), horn I plays *pp* tenuto quarter notes E down to C up to Bb down to (end Bar 22) Gb [written Line 2 Db] half note *Lunga* and decrescendo and also held fermata.

End of cue.

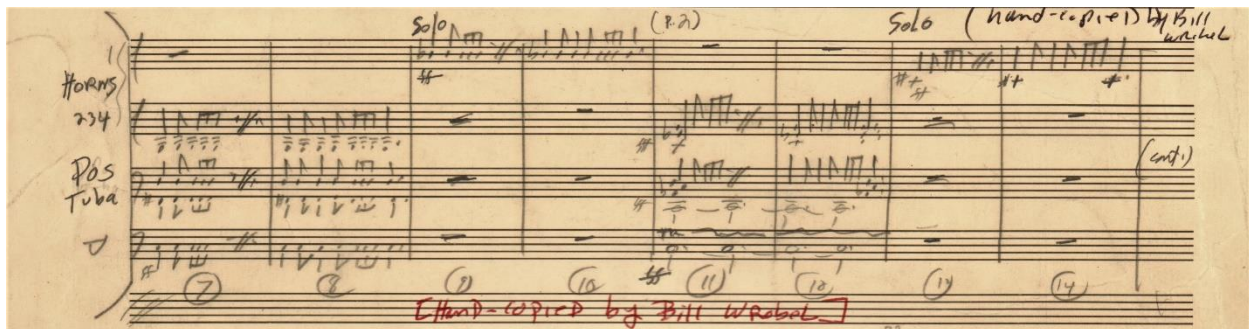
“Echo II “The Hunt” *Vivo* in 12/8 time, 32 bars. Cue #220. Herrmann wrote this music in pencil on beige manuscript paper. Once again, horn I has its own staff while horns II-III-IV occupy the same staff below it. Three Pos and 1 tuba share the next staff, and the timp holds alone the bottom (4th) staff.



Three trombones (*Pos*) with *hard mutes* are *a3* playing a two-bar ostinato pattern that will be taken over by three horns and then the solo horn after that. The Pos play *sff* small octave C quarter note to C stand-alone 8th to C-C-C 8ths (crossbeam connected) back to C quarter

note to C stand-alone 8th to C-C-C 8ths to (Bar 2) C quarter note to C 8th to C quarter note to C 8th to C-C-C 8ths (crossbeam connected) to C dotted quarter note. The tuba plays *sff* Great octave F# dotted half note tied to dotted half note next bar and tied to two dotted half notes next bar. The timp plays the same as a trem roll (the timp repeating Bars 1-2 in Bars 3-4).

In Bar 3, horns II-III-IV play *a3* and *ff* small octave D [written A] quarter note to 8 note to D-D-D 8ths and so forth (read the pattern delineated for the trombones). The tuba plays the same F# tied dotted half notes as given in Bars 1-2 but now sounded an octave lower (Contra-octave F#). In Bars 5-6, horn I is *solo* playing this ostinato rhythmic pattern but on small octave Eb [written Bb] notes. No other instruments play in these two bars.



In Bars 7-8, horns II-III-IV return to play the ostinato on small octave C [written G] notes, Pos on small octave D notes, tuba on Great octave F# notes, and the timp now plays the ostinato *ff* on small octave C notes. The *solo* horn I plays the ostinato *ff* on Line 1 Eb [written Bb above] notes.

In Bars 11-12, horns II-III-IV play the ostinato as triad notes small octave F/Ab/middle C [written Line 1 C/Eb/G] notes, and Pos on Great octave Ab/small octave C/D notes. The tuba now sounds Great octave C dotted half note tied to dotted half notes thru Bar 12, and the timp is

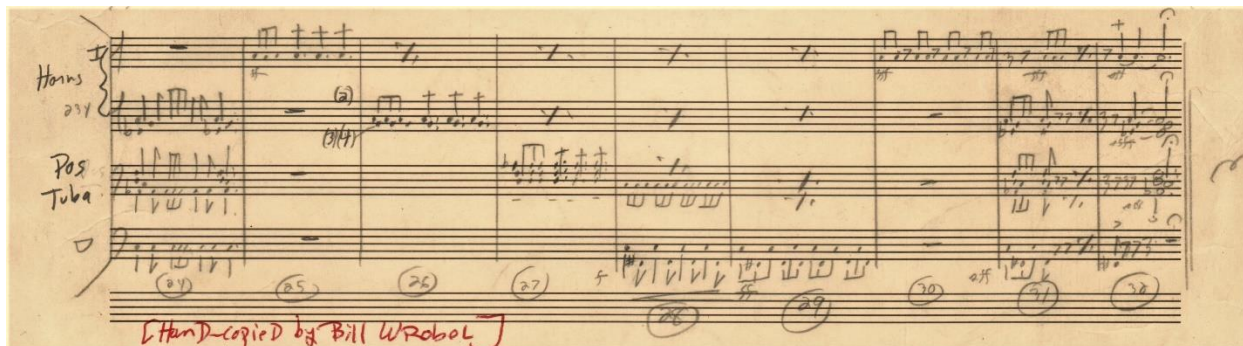
trem rolled on small octave tied C dotted half notes. In Bars 13-14, horn I is *solo* playing the ostinato *ff* on small octave F# [written Line 1 C#] notes.



In Bars 15-16, horns II-III-IV return to play the ostinato pattern *ff* on small octave Ab/middle C/D [written Eb/G/A] notes, Pos on Great octave Ab/small octave C/F notes, and timp on small octave C notes. The tuba plays Great octave D dotted half note tied to dotted half notes thru next bar. The combined tonality is the D half-dim 7th (D/F/Ab/C). In Bars 17-18, horn I is *solo* playing *ff* the ostinato on Line 1 F# [written Line 2 C#] notes.

In Bars 19-20, horns II-III-IV play *a3* and *sff* the ostinato pattern on Line 1 Eb [written Bb] notes, Pos on small octave C/Gb/Bb notes, and tuba on Great octave C notes. The timp is trem rolled on Great octave F# tied dotted half notes. In Bar 21 (page 3), horn I plays the first half of that ostinato pattern on Line 1 D [written A] notes. In Bar 22, altri horns then play that first half of the pattern on Ab/middle C/D notes, Pos on C/D/F notes, tuba on Great octave Ab notes, and timp on small octave C notes. In Bar 23, horn I now plays on Line 1 D [written A] notes quarter to stand-alone 8th to D-D-D 8ths (crossbeam connected) to D quarter to D 8th to D dotted quarter notes. Altri horns also play but only on Ab/middle C/D quarter notes (followed by rests). Pos play small octave C/D/F quarter notes followed by rests, tuba on Great octave Ab quarter note (followed by rests) and timp on small octave C quarter note

(followed by rests). In Bar 24, horns II-III-IV play Ab/C/D notes on the pattern just played by horn I in Bar 23, while the Pos play this on C/D/F notes, tuba on Great octave Ab notes, and timp on small octave C notes.



In Bar 25, horn I is temporarily solo playing *ff* Line 1 D-D-D [written A-A-A] 8th notes (crossbeam connected) played 4X (and repeated thru Bar 29). IN Bar 26, horn II plays these repeated triplets on D also (thru Bar 29), while horns III-IV play this on middle C [written G] 8th notes. In Bar 27, Pos play this pattern on small octave D/F/Ab notes thru Bar 29. The tuba in Bar 28 plays small octave C-C-C repeated triplets thru Bar 29. In Bar 28, the timp beats forte crescendo small octave C quarter note down to Great octave F# 8th (a diminished 5th tritone interval), with this two-note figure played 4X to (Bar 29) C-F#-C 8ths *ff* played 4X.

In Bar 30, horn I plays solo *fff* Line 1 D-D [written A-A] 8ths (crossbeam connected) followed by an 8th rest. This is played 4 X. In Bar 31, horns II-III-IV play Ab/middle C/D 8ths three times (crossbeam connected) to stand-alone Ab/C/D 8ths (followed by two 8th rests) followed by another such pattern of notes and rests. Pos play this pattern on small octave C/D/F 8ths, and tuba on Great octave Ab notes. The timp beats C-F#-C 8ths (crossbeam connected) down again to Great octave F# 8th (followed by two 8th rests) followed by another such pattern in the second half of this bar.

In end Bar 32, the timp sounds Great octave F# rinforzando 8th note (followed by rests). After an 8th rest, horn I plays *sff* Line 1 D [written A] stopped quarter note tied to dotted quarter note and tied to dotted half note held fermata. After a quarter and 8th rest, altri horns play Ab/middle C/D dotted quarter notes tied to dotted half notes held fermata. After quarter/8th/quarter/8th rest marks, Pos play *sff* C/D/F dotted half notes held fermata, while the tuba sounds Great octave Ab dotted half note.

End of cue.

“Echo III” *Largo* in C time, 17 bars. Cue # 221, CBS VIII 56-C-2. Once again, horn I occupies its own staff, horns II-III-IV the next staff, and so on.

https://youtu.be/I_3H0kq3HJ8 [Echo III]

Horns II-III-IV are fitted *sords* (muted). Horn II plays *ff* Line 1 D [written A] whole note tied to whole note next bar decrescendo hairpin *pp*. After a quarter rest, horn III plays middle C [written G] dotted half note tied to whole note next bar. After a half rest, horn IV plays small octave Ab [written Line 1 Eb] half note tied to whole note next bar. Horn I in Bar 2 plays *p* > in stopped fashion (+ sign over the notes) Line 1 Ab [written Line 2 Eb] quarter note down to E [written Line 1 B] quarter note to D [written A] half note.

CBS cue# 221

"Echo III"

Bernard Herrmann

1957

largo

♩ = 50

I (Open)

II (Sord)

III (Sord)

IV (Sord)

Pos I (hand mute)

Pos II (hand mute)

Pos III (hand mute)

Tuba

Temp

① ② ③ ④ ⑤ ⑥ ⑦ ⑧ ⑨ ⑩

[Hand-req'd by Bill Wroble]

Trombones (*Pos*) are in *hard mutes*. In Bar 3, Pos I plays *ff* small octave D whole note tied to whole note next bar. After a quarter rest, Pos II plays C dotted half note tied to whole note next bar. After a half rest, Pos III plays Great octave Ab half note tied to whole note next bar. In Bar 4, the tuba plays *pp* Great octave E quarter note legato to D dotted half note. After a half rest in Bar 4, horn I plays *p* Line 1 Ab [written Line 2 Eb] quarter note down to E [written Line 1 B] quarter note to (Bar 5) D whole note decrescendo (all three notes are in stopped effect). After a quarter rest in Bar 5, the timp is trem rolled on small octave D to C to Great octave Ab quarter notes.

In Bar 6, horns II-III-IV play Line 1 E/F/A [written B/Line 2 C/D] *rinforzando* quarter notes to D/E/G [written A/B/D] *rinforzando* quarter notes down to small octave B/middle C/E [written Line 1 F#/G/B] *rinforzando* half notes tied to whole notes next bar > *pp*. In Bar 7, horn

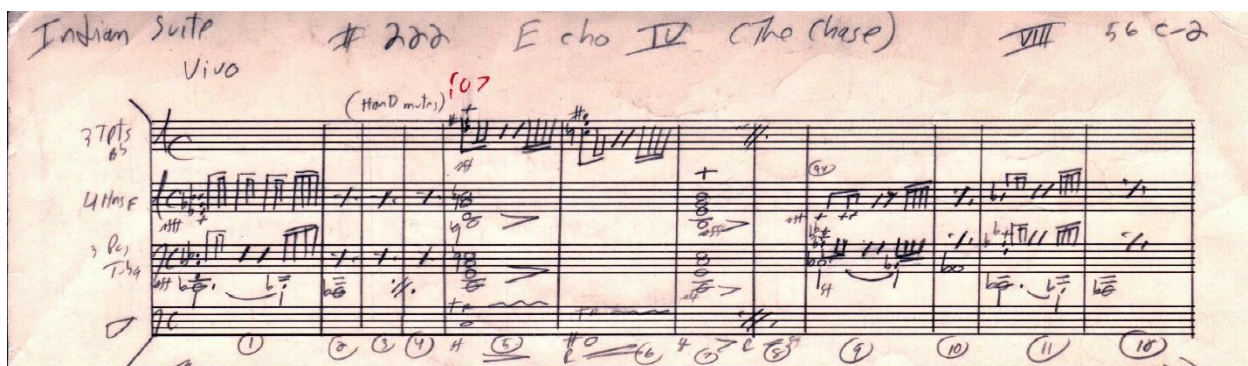
Handwritten musical score for "Echo III" by B. Herrmann. The score is for a brass band and includes parts for Horns (I-IV), Pos (I-III), Tuba, and Timb. The key signature is one flat (B-flat). The score is divided into measures 11 through 17. The instrumentation includes Horns (I-IV), Pos (I-III), Tuba, and Timb. The score is handwritten and includes performance markings such as accents, slurs, and dynamics. The score is titled "Echo III" and is by B. Herrmann. The score is a hand-copied version by Bill Weibel.

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order given in Bars 3-4. After a quarter rest in Bar 14, stopped (+) horn I plays Line 1 D to E quarter notes to Ab quarter note tied to whole notes next bar decrescendo hairpin *pp*. After a quarter rest in Bar 15, the timp is trem rolled *pp* on Great octave Ab up to small octave C to D quarter notes (repeated next bar). In Bar 16, the tuba sounds *ppp* Great octave Ab whole note. In end Bar 17, horn I is solo playing *ppp* Line 1 Ab [written Line 2 Eb] whole note held fermata.

End of cue.

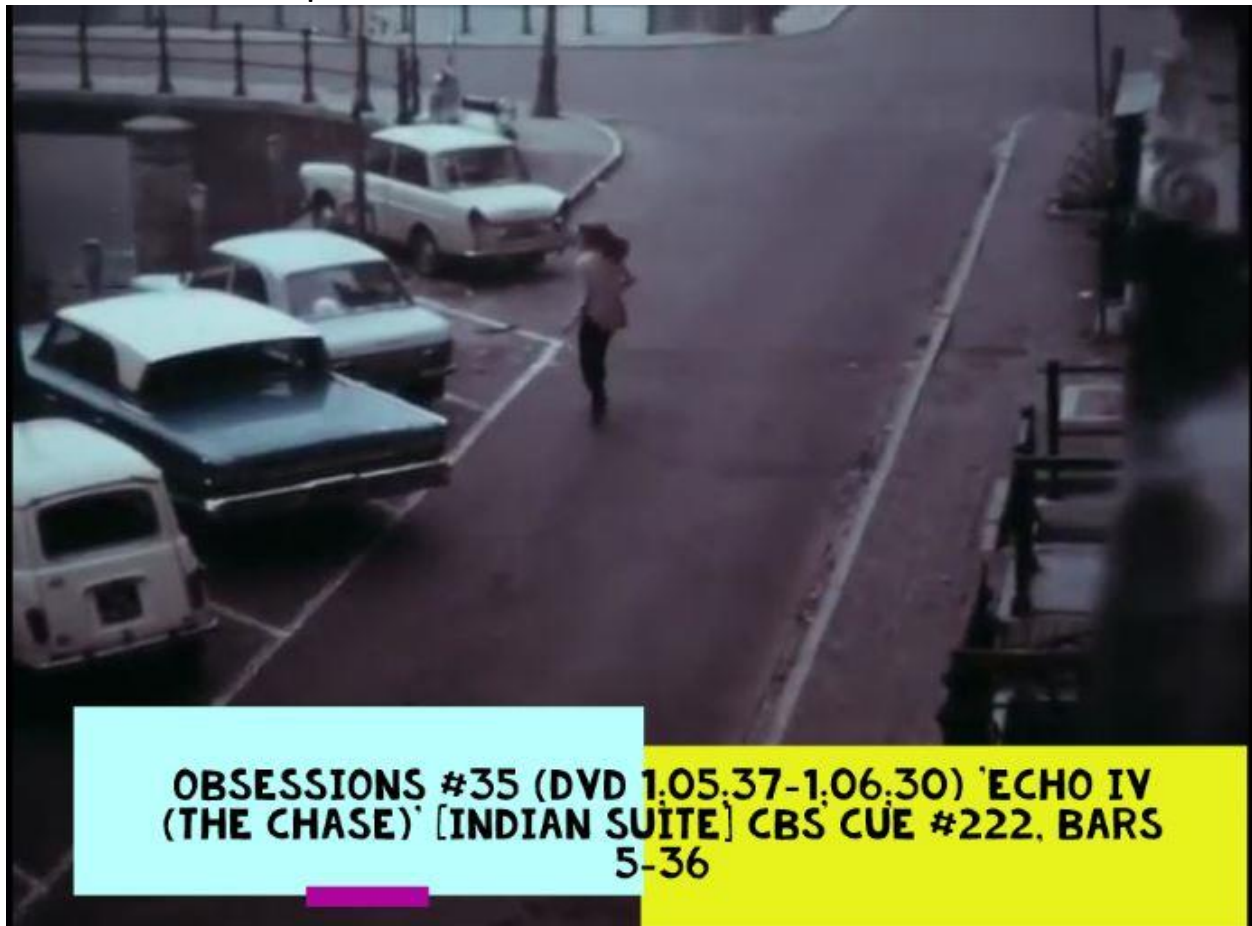
"Echo IV (The Chase)" *Vivo* in C time, 37 bars. Cue # 222, CBS VIII 56-C-2. Prometheus cd location: Track # 13 ("Echo") in *Vol 1: The Westerns*. Instrumentation: three Bb trumpets on the top staff, 4 horns in "F" occupying the next staff, three Pos and tuba on the third staff, and the timp on the 4th (bottom) staff.



Incidentally, this music was used that 1969 European film *Obsessions*.

-OBSESSIONS Music track #35 (dvd 1:05:37 - 1:06:30) "Echo IV (The Chase)" [Indian Suite] CBS cue #222, Bars 5-36 [Scene: woman hurries outside]

Horns and Pos play the repeat rhythmic pattern for the first four bars. Horns play *ffff* small octave F/Ab/Cb/Eb (F half-dim 7th) [written middle C/Eb/Gb/Bb] 8th notes to two such 16ths chords connected as a figure unit (this being played three times) to F/Ab/Cb/Eb 16ths played 4X. Repeat next three bars. Trombones play this on Great octave F/small octave Cb/Eb notes. The tuba plays *sff* Great octave Cb dotted half note legato to Contra-octave Bb quarter note to (Bar 2) Ab whole note. The tuba repeats these two bars in Bars 3-4.



The trumpets in hard mutes in Bar 5 (:07 cd) are soli in playing the rhythmic pattern *sff* on Line 2 C/E/G [written D/F#/A] or C major tonality notes to (Bar 6) Line 1 B/Line 2 D/F# (B min) notes in that same rhythmic pattern. Trumpets repeat these two bars in Bars 7-8. Back in Bar 5, horns play small octave E/G/middle C/E [written small octave

B/Line 1 D/G/B] whole notes decrescendo hairpin. They return in Bar 7 to play (now stopped effect) E/A/Line 1 C/E [written small octave B/Line 1 E/G/B] whole notes *sff* >. Pos in Bar 5 play Great octave G/small octave C/E whole notes, returning in Bar 7 to play the same whole notes. The tuba in Bar 5 plays Great octave C whole note (repeated in Bar 7). The timp in Bar 5 is trem rolled *ff* on small octave C whole note decrescendo hairpin down to (Bar 6) Great octave F# whole note *p* < (these two bars repeated in Bars 7-8).

In Bar 9, horns are *a4* and *sff* on small octave F [written middle C] notes playing that rhythmic pattern (repeated next bar) to (Bar 11) Line 1 Eb [written Bb] notes in that pattern (repeated next bar). Pos play the pattern on Ab/middle Cb/Eb notes in Bars 9-10 and then F/Ab/middle Cb notes in Bars 11-12. The tuba plays *ff* middle Cb dotted half note legato slur to Great octave Bb quarter note to (Bar 10) Ab whole note. Repeat next two bars but played an octave lower register.



In Bar 13 (:20 cd), trumpets (still in hard mutes) play the rhythmic pattern on Line 2 D/F#/G# notes to (Bar 14) C/D/F# notes (repeated in Bars 15-16). Horns play *sff* > small octave G#/B/Line 1 D/F# [written Line 1 D#/F#/A/Line 2 C#] whole notes, returning in Bar 15 playing in stopped fashion the same whole notes. Pos in Bar 13 play small octave D /F#/G# whole notes (repeated in Bar 15). The tuba plays Great octave D whole note (repeated in Bar 15). The timp is trem rolled *ff* > on Great octave F# whole note up to (Bar 14) small octave C whole note *p* < *sff* (repeated next two bars).

In Bar 17, horns play small octave B/Line 1 E [written F#/B] notes on that rhythmic pattern with two horns *a2* on E and two horns *a2* on B. Repeat in Bar 18. Trombones play this on Great octave Ab/small octave Db/F notes. In Bar 19 (:30 cd), the timp plays the rhythmic figures *ff* on small octave C notes thru Bar 22. The tuba in Bar 19 plays *sff* Contra-octave F# dotted half note legato mini-slur to Great octave C quarter note (repeated next three bars). Horns are *a4* playing in Bar 20 *sff* > small octave C [written G] whole note (repeated in Bar 22). Pos in Bar 21 play *sff* Great octave F#/small octave C/F# whole notes decrescendo.

In Bar 23, trumpets play *sfff* the rhythmic figures on Line 1 B/Line 2 E/F [written Line 2 C#/F#/G] notes (repeated next bar). The timp beats C down to Great octave F# up to C down to F# quarter notes (repeated next bar). Horns in Bar 25 play the ostinato figures *sff* on small octave B/Line 1 E [written F#/B] notes (repeated next bar) while the Pos play them on Great octave Ab/small octave Db/F notes. Trumpets return in Bar 27 to play the figures on G/Bb/Line 2 D [written A/Line 2 C/E] notes.



In Bar 28 (:45 cd), the timp sounds the first three three-note figures of the rhythmic pattern *ff* on small octave C notes (C quarter to C-C 16ths figure) down to Great octave F#-F#-F#-F# 16ths (repeated next bar). Pos play Great octave F#/small octave C/F# whole notes *sff* >.

The tuba plays Contra-octave F# dotted half note legato up to Great octave C quarter note (repeated next bar). Horns in Bar 29 play small octave C [written G] whole note *sff* >.

In Bar 30 (start of page 3), the trumpets return to play *sff* the rhythmic pattern on A/Line 2 C/E [written B/D/F#] notes (repeated next bar). The timp beats C dotted 8th down to Great octave F# 16th (this two-note figure played 3X) to C-F#-C-F# 16ths to (Bar 31) C-F# 8ths up to C down to F# up to C quarter notes.

In Bar 32 (*Rall*), trumpets then play *sff* Line 2 C#/F/G# [written D#/G/A#] whole notes (repeated next three bars). After a quarter rest, horns play *sff* Bb/Line 1 Db/F/A [written F/Ab/Line 2 C/E] dotted half notes (repeated next three bars). After a half rest, the timp sounds *sff* and rinforzando small octave C quarter note followed by a quarter rest (repeated next three bars). After a half and quarter rest, Pos play *sff* C#/F/G# quarter notes (repeated thru Bar 35).

The image shows a handwritten musical score on four staves. The staves are labeled on the left: Tuba, Hns (Horns), Bass T. (Bass Trombone), and T. (Timpani). The Tuba staff has a key signature of one sharp (F#) and a time signature of 3/4. The Hns staff has a key signature of one flat (Bb) and a time signature of 3/4. The Bass T. staff has a key signature of one flat (Bb) and a time signature of 3/4. The T. staff has a key signature of one flat (Bb) and a time signature of 3/4. The score includes various musical notations such as notes, rests, and dynamic markings. There are circled numbers 36 and 37 at the bottom of the T. staff. A handwritten note at the bottom right reads: (Hand-copied UCLA Nov '94 by Bill Wrobel).

In Bar 36 [1:01 cd] (*molto rall*), trumpets play *sff* Line 2 Db/F/Ab [written Eb/G/Bb] whole notes. After an 8th rest, horns play Db/F/Ab [written Ab/Line 2 C/Eb] 8th notes tied to dotted half notes (with the top two horns playing Ab). After a quarter rest, Pos play Great octave Ab/small octave Db/F dotted half notes. After two quarter rests, the timp sounds “3” triplet value top bracketed and *rinforzando*-marked C-C quarter notes. In end Bar 37, trumpets play *a3* and *sff* Line 1 Db [written Eb] whole note held fermata. Horns are *a4* playing Line 1 Db [written Ab] whole note held fermata. Pos are *a3* playing small octave Db whole note held fermata, while the tuba sounds Great octave Db whole note.

End of cue.

“Indian Suspense” *Lento* in C time, 48 bars. Cue # 223, CBS VIII-56-C-3. This cue is located in Box 2 of the CBS collection at UCLA. Instrumentation: 3 trumpets in Bb, 4 horns, 3 trombones (*Pos*), tuba, timp. I am pretty sure the first time this cue was used in a *Gunsmoke* episode was the third season’s “Fingered” (November 23, 1957). The scene involved a man and his wife in their ranch house being surrounded at night by Indians. Next it was used in the “Kitty Lost” episode (December 21, 1957. Bars 1-12, and Bar 46 were utilized by the music editor. Indians approach the camp where Kitty and her acquaintance dude were stranded (buggy axle broken). Next it was used in good effect in the excellent “Buffalo Man” episode (January 11, 1958) starring John Anderson as sadistic Ben Siple, and Jack Klugman as Earl Ticks. The cue was also used in the *Have Gun Will Travel* episode titled “Yuma Treasure” (12-14-57), Bars 1-16. Later in the episode it was used again in Chapter 3 from 6:43-8:22, Bars 1-16 that seques to Bars 13-16. It was also used in “The Hanging Cross” episode of *HGWT* (Bars 1-16). Scene: Warren Stevens is blind-folded and taken off by the

Indians at camp. Once again, this cue was not included in the Cerberus LP/Prometheus cd. You can hear this music in the link below at 2:22.

<https://www.youtube.com/watch?v=6GD-V-DIEhQ&feature=youtu.be>

This suite's cue is distinctive for the constantly beating of timpani F# quarter notes throughout the entire cue (except for the final bar). It is not unique because he did the same technique in one cue in most of the other suites: F# repetitive quarter notes in "Mirages" from the *Desert Suite*, F# quarter notes in "The Watching" from the *Western Saga*, Bb quarter notes in "The Tories" from *Ethan Allen*, and so forth. He did the same thing in the unused cue from *North by Northwest*, "The Highway."



As given, the timp sounds *p* F#-F#-F#-F# quarter notes in Bar 1, monotonously repeated (but dramatically effective) thru Bar 47. In Bar 2, the tuba sounds *pp* Contra-octave F# whole note (repeated in Bars 4, 6, and 8). In Bar 3, stopped horns are *a4* playing *pp* small octave C [written G] whole note. After a bar's absence, they return in Bar 5 to play small octave Db stopped quarter note legato mini-slur to C stopped dotted half note. In Bar 7, trombones (*Pos*) in cup mutes play *pp* < Great octave Bb/small octave D/F# dotted half notes legato to Cb/Eb/G quarter notes back to (Bar 8) Bb/D/F# whole notes. In Bar 9, stopped horns play *p* > (on each half note) small octave C-C half notes

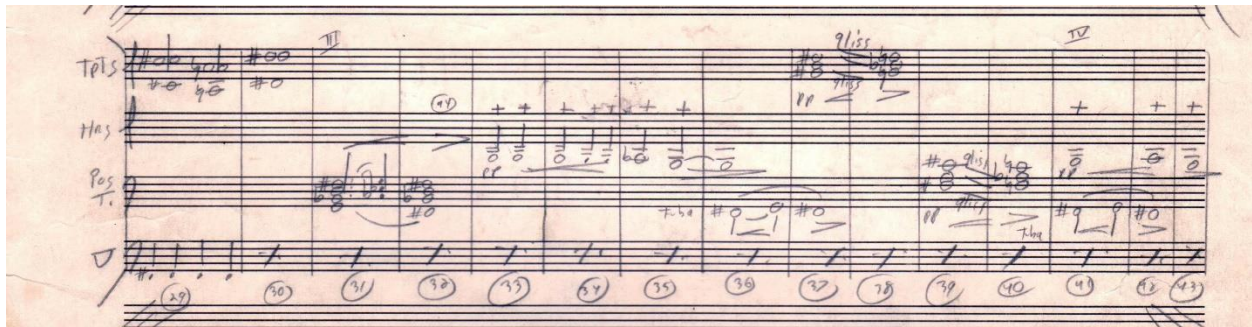
to (Bar 10) C stopped whole note decrescendo. In Bar 11, stopped horns play small octave Db whole note crescendo to (Bar 12) C stopped whole note decrescendo. The tuba plays *pp* < > Great octave F# whole note tied to whole note in Bar 12. In Bar 13, Pos return to play D/G/B whole notes crescendo hairpin to (Bar 14) Db/Gb/Bb whole notes decrescendo. In Bar 15, the tuba plays Great octave G whole note crescendo to (Bar 16) F# whole note decrescendo.



We now come to Part II of this cue starting on Bar 17. Trumpets start to play also. Trumpet I is fitted with a harmon mute; trumpet II has a cup mute, and trumpet has a straight mute. Trumpets I & II play the top note in the octave spacing while trumpet III plays the bottom (lower register) notes. So we find the trumpets playing *pp* (*molto tenuto*) Lines 1 & 2 C#-C# [written D#-D#] half notes to (Bar 18) small octave and Line 1 B to G [written Lines 1 & 2 C#-A] tenuto half notes to (Bar 19) C# whole notes. Repeat in Bars 28-30. In Bar 18, the tuba plays Great octave G whole note crescendo to (Bar 19) F# whole note decrescendo hairpin. In Bar 20, horns play *pp* < small octave G stopped whole note to (Bar 21) Db stopped whole note decrescendo back to (Bar 22) C stopped whole note (decrescendo again). The tuba in Bar 22 (start of page 2) returns to play *p* > Contra-octave F# whole note.

In Bar 23, the trombones now play the tenuto series of largely half notes. Pos I-II play the top register notes while Pos III plays the lower register. So the trombones play *pp* (*molto tenuto*) small octave and Line

1 C#-C# half notes to (Bar 24) Great octave and small octave B down to G tenuto half notes up to (Bar 25) C# to B half notes to (Bar 26) G dotted half notes up to B quarter notes to (Bar 27) A# whole notes tied to whole notes next bar. The tuba in Bar 24 plays Contra-octave G whole note crescendo and legato to (Bar 25) F# whole note decrescendo. Repeat in Bars 27-28. Trumpets return in Bars 28-30, as given earlier, to repeat Bars 17-19.



We come to Part III starting in Bar 31. Pos play Great octave Bb/small octave D/F# dotted half notes legato to Cb/Eb/G quarter notes back to (Bar 32) Bb/D/F# whole notes decrescendo. The tuba plays Great octave G whole note to (Bar 32) F# whole note. In Bar 33, *a4* stopped horns play *pp* < small octave C-C [written G-G] half notes to (Bar 34) C half note to C-C quarter notes to (Bar 35) Db half note back to C half note tied to (Bar 36) whole note decrescendo. The tuba in Bar 36 plays crescendo Great octave F# legato to G half notes to (Bar 37) F# whole note decrescendo.

Interestingly we find in Bar 37 the trumpets playing a *gliss* effect on adjacent notes in Bar 38. So we find the trumpets sounding *pp* < > Line 1 F#/A/Line 2 C# [written G#/B/D#] whole notes with three gliss lines to (Bar 38) F/Ab/C [written G/Bb/D] whole notes. In Bar 39, the trombones now start the gliss special effect from small octave F#/A/middle C# gliss lines to (Bar 40) F/Ab/C whole notes *pp* < >.

We then come to Part IV starting in Bar 41. Remember that of course the timp is still beating the F#-F#-F#-F# quarter notes each bar. Stopped horns play *pp* < small octave C whole note to (Bar 42) D whole note [written A] back to (Bar 43) C whole note decrescendo. The tuba plays Great octave F# to G half notes to (Bar 42) F# whole note. The tuba in Bar 44 then sounds Contra-octave F# whole note *pp*. The horns in Bar 45 sounded *pp* stopped small octave C whole note. The tuba in Bar 46 returns to once again play that Contra-octave F# whole note. The horns return in Bar 47 to play the small octave stopped C whole note.

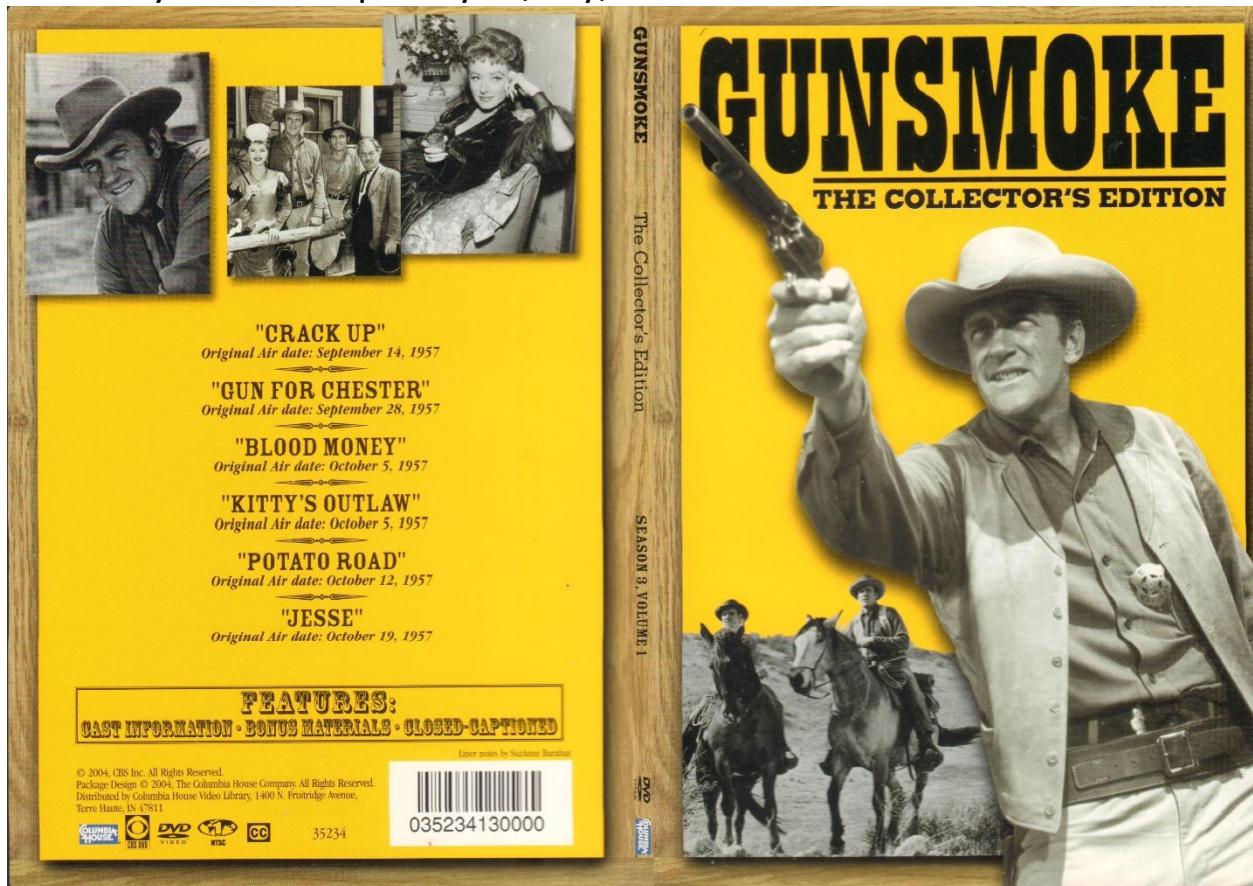
In end Bar 48, the timp stops the F# beats. Instead we find the whole rest held fermata. The same applies to the horns and tuba. However, the trumpets softly sound *ppp* Line 1 G/Bb/D [written A/Line 2 C/E] whole notes held fermata, while the Pos sound *ppp* Ab/middle Cb/Eb whole notes held fermata. Once again we hear the bitonality of the Ab minor (Ab/Cb/Eb) and G minor (G/Bb/D) triads.

End of cue.

NOTE: Incidentally, I had verified from an e-mail from Columbia House many years ago that only 20 volumes of their *Gunsmoke* series were released (ending with Season 4, Volume 2). This is dvd #35241. There are six episodes in that final dvd, starting with "Stage Hold-Up" (airdate Oct 25, 1958), ending with "Grass" (airdate Nov 29, 1958). I have all of them but wish at the time I had the rest of the half-hour seasons.

Fortunately by 2010 volume dvd sets of the 4th season CBS DVD-Paramount were released. Volume I covered the first half season from "Matt For Murder" thru "Passive Resistance" (1-7-1959). This volume picked up where Columbia House left off. After "Grass" is "The Cast"

(12-6-1958) and so on. Interested readers should pick up Seasons 3, 4, 5 & 6 for sure. Season 7 (start of the hour black & white episodes) and Season 8 will also occasionally include “stock” music by Herrmann but definitely not as frequently as, say, Seasons 3 & 4 & 5.



Moreover, the full series dvds of *Have Gun Will Travel* and *Rawhide* are also available. I had previously written online papers on this site indicating where Herrmann’s music was placed (and other composers).

<http://www.filmscorerundowns.net/other/rawhide.pdf>

<http://www.filmscorerundowns.net/herrmann/gunsmoke-part1.pdf>

<http://www.filmscorerundowns.net/herrmann/gunsmoke-part2.pdf>

<http://www.filmscorerundowns.net/other/HGWT-season1.pdf>

As stated earlier, *Gunsmoke* went to an hour black & white format starting in the 7th season ('61-'62 season). After five seasons of this, the series switched to color hour format starting in the 12th season ('66-'67 season). I never much cared for the color seasons compared the black & white seasons. In fact, I missed Chester (Dennis Weaver) character when he left the show after the "Bently" black & white hour episode aired April 11, 1964 in the 9th season. Chester was a very important part of the *Gunsmoke* "family." Festus Hagen (Ken Curtis) pretty much took over that void in the family (and he did an excellent job). Overall, in my opinion, the best seasons of the entire *Gunsmoke* seasons were the black & white half-hour ones, especially seasons 3 thru 6. Coincidentally these were the seasons when the Herrmann "stock music" cues were used (including *Climax* & *Indian Suite* cues). Original scores for the half hour episodes started in several of the 5th season episodes. One of the most memorable ones from this season was the Fred Steiner score for "Box O' Rocks" (Dec 5, 1959). He also scored two more episodes in that season, and Leith Stevens did a few, Garriquenc, and Nathan Scott. The 6th season (final season of the half-hour format) was the glorious watershed season for original scores. The very first episode was scored by Lyn Murray for "Friend's Pay-Off" (airdate September 3, 1960) followed by Jerry Goldsmith's excellent score for the next episode titled "The Blacksmith" (Sept 17, 1960) that premiered George Kennedy in the main guest role (as "Emil"). Garriquenc and Moraweck contributed after several "stock music" episodes (music filled in by music editor, Gene Feldman). Herrmann composed three original scores for this season, starting with "Tall Trapper" (Jan 21, 1961) followed in Feb 11 with the memorable "Kitty Shot" (also starring George Kennedy as a bad man this time), and then "Harriet" (March 4). Of course several other notable composers contributed to this season, including Jerome Moross.

"CRACK UP"

A hired assassin, Nate Springer, arrives in Dodge, with a new assignment, and Marshal Matt Dillon as his target. When he gets wind of it, Matt determinedly sets out to find Springer's latest employer, leading to a fierce showdown.

"GUN FOR CHESTER"

That stranger in Dodge, is no stranger to Chester. Rather, he is Asa Ledbetter, a man who in the not-so-distant-past threatened to kill Chester if their paths should ever cross again. Matt and the others find Chester's story hard to swallow, especially since Ledbetter denies the charge, and Chester refuses to explain what inspired the threat.

"BLOOD MONEY"

Joe Harpe and Harry Spencer meet under circuitous circumstances, where a rescue mission turns out to be a case of, well...a *bad* Samaritan. When Harry falls off his horse, Harpe comes to his aid. Soon, Harry learns that his helper is a wanted bank robber. In a turn of events, Spencer shows his gratitude by claiming a reward for Harpe's capture.

"KITTY'S OUTLAW"

Matt, Chester and Doc are suspicious of Kitty's close friendship with outlaw Cole Yankton. Suspicion soon turns to a sense of betrayal when Kitty invites Matt to an out-of-the-way dinner, and while they are dining, Yankton and his two accomplices rob the bank.

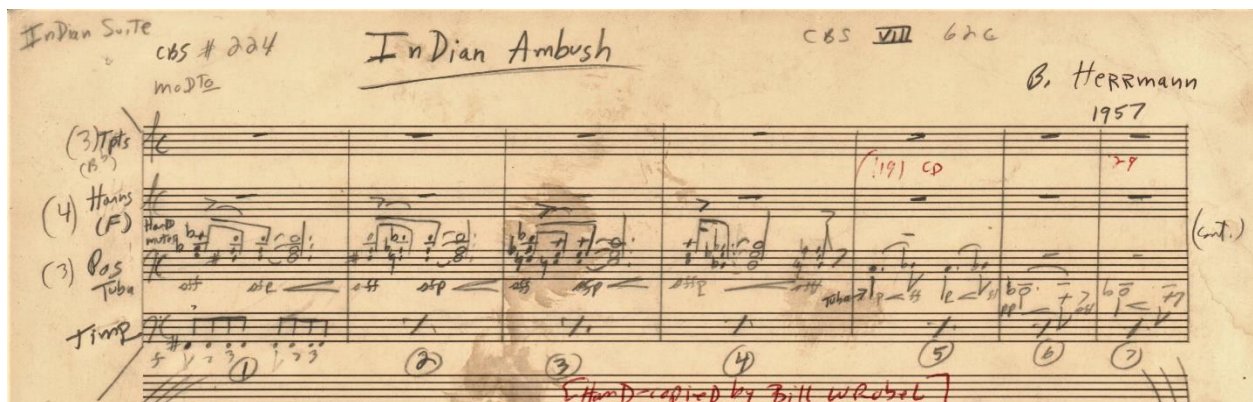
"POTATO ROAD"

A dutiful Matt is the victim of a bizarre hoax. Town local, Budge Grilk, asks Matt to investigate a recent murder, which he feels was committed by his father. As it turns out, this was a plot devised by the elder "Pa" Grilk so that he could rob the bank. In a shootout that leads to two casualties, including his son, "Pa" vows to shoot anyone who interferes with his plan.

"JESSE"

Matt meets and befriends Jesse Pruett, a man who has come to Dodge to avenge the death of his father. While in town, Pruett comes under the tutelage of a rough around the edges gunslinger named Bill Stapp. In the search for his father's killer, Jesse happens upon a shocking discovery.

“Indian Ambush” *Modto* in C time, 45 bars. Cue # 224, CBS VIII 62-C. Prometheus Volume 1 cd location: track # 12 (“Indian Ambush” 3:28). I hand-copied this cue at UCLA back in November 1994. Examples of CBS Music Library uses of this cue include the first season (1957) of *Have Gun Will Travel*. These include “The Englishman”) airdates Dec 7, 1957) located in Chapter 3 of the old subscription-based Columbia House dvd from :00 thru :34 (Bars 1-7) and then 2:25-4:32 (Bars 1-26). It was used in the very next episode (airdate Dec 14) titled “The Yuma Treasure” in Chapter 2 from :00 thru 2:07 (Bars 1-27).



https://www.youtube.com/watch?v=5TYzpxy_K3k

You can hear part of this music starting at 9:45 in this video linked above from a RAWHIDE episode, “Incident of the Tinker’s Dam.”

The timp beats forte F#-F#-F#-F# 8th notes (crossbeam connected) to F#-F#-F#-F# 8ths again (crossbeam connected) repeated thru Bar 44 to (end Bar 45) F# whole note trem roll held fermata. Herrmann notates the timp figures with the stems of course going up and connected with a crossbeam for each of the two figures (followed by

repeat symbols for succeeding bars), as given. However, he also has an 8th note stem (with flag) going downward on the first note of each figure (followed by an 8th and quarter rest for each figure). I am not a timpanist but I believe that this means the timpanist is beating on two timpani at the same time, so the larger 30" or 32" timp (capable of sounding Great octave F#] has the stem down, while the 28" or 29 " timp (Great octave F# being the lowest) has the stems up.

Back in Bar 1, Pos in hard mutes play *sff* G/Bb/Line 1 Eb rinforzando 16ths legato mini-slur to F#/A/D 16ths to same F#/A/D 8ths (all three chords connected as a figure) tied to dotted half notes *sfp* < to (Bar 2) F#/A/D rinforzando 16ths *sff* to F/Ab/Db 16ths to same F/Ab/Db 8ths tied to dotted half notes *sfp* < to (Bar 3) F/Ab/Db rinforzando 16ths legato to E/G/middle C 16ths tied to dotted half notes to (Bar 4) E/G/C rinforzando 16ths to Db/Gb/Bb dotted 8ths tied to half notes *sffp* < to D/F/A rinforzando 8ths *sfff* (followed by an 8th rest).

In Bar 5 (:19 cd), the tuba is solo (except of course for the incessant F# beats of the timp) playing *p* < *ff* small octave C dotted quarter note legato mini-slur to Db 8th note back to C dotted quarter note *p* < to Db 8th *ff*. In Bar 6, the tuba continues on Great octave Db dotted half note *pp* < down to C 8th *sff* (followed by an 8th rest), repeated next bar.

Hand-copied by Bill Wachtel

In Bar 8 (1:08 cd), Pos return to play *sff* G/Bb/Line 1 Eb rinforzando 16ths to F#/A/D rinforzando dotted 8ths tied to half notes

> *p* (followed by a quarter rest). After an 8th rest, stopped (+) horns play small octave F#/A/Line 1 D [written Line 1 C#/E/A with horns III-IV on written C#] 8th notes (two note heads sharing the written Line 1 C# leger line) tied to dotted half notes, sounded *p* < *sff*. In Bar 9, Pos then play F#/A/D rinforzando-marked and *sff* 16ths to F/Ab/Db rinforzando dotted 8th notes tied to half notes decrescendo hairpin *p* (followed by a quarter rest). After an 8th rest, stopped horns play F/Ab/Line 1 Db 8ths tied to dotted half notes < *sff*. In Bar 10, Pos play F/Ab/Db rinforzando 16ths to E/G/C rinforzando dotted 8ths tied to half notes (followed by a quarter rest). After an 8th rest, stopped horn play E/G/middle C [written small octave B/Line 1 D/G] 8ths tied to dotted half notes. In Bar 11, Pos play E/G/C rinforzando 16ths to Db/Gb/Bb rinforzando dotted 8ths tied to half notes (followed by a quarter rest). After an 8th rest, stopped horns play small octave Db/Gb/Bb [written small octave Ab/Line 1 Db/F] 8ths tied to half notes to Db/F/A rinforzando 8ths. Then the tuba repeats Bars 5-7 in Bars 12-14.



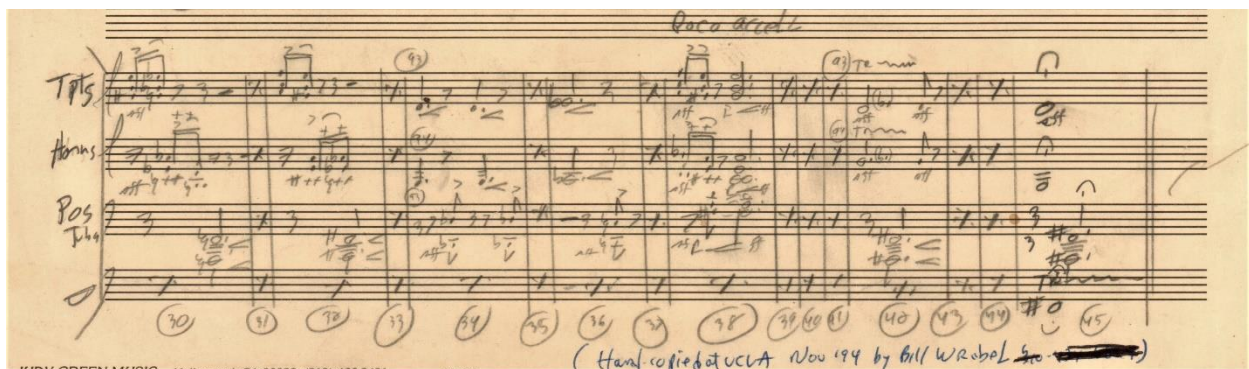
In Bar 15 (1:08 cd), Pos play *sff* G/Bb/Line 1 Eb rinforzando 16ths (followed by 16th/8th/quarter/half rest marks). After a 16th rest, horns play F#/A/Line 1 D rinforzando 16ths (followed by 7th/quarter/half rest marks). After an 8th rest, trumpets play *sfp* < *ff* Line 1 F#/A/Line 2 D [written G#/B/Line 2 E] rinforzando 16ths tied to dotted half notes. In Bar 16, Pos play F#/A/Line 1 D rinforzando 16ths (followed by aforementioned rest marks). After a 16th rest, stopped horns play F/Ab/Line 1 Db 16ths (followed by rests). After an 8th rest, trumpets

play *sfp* < *ff* Line 1 F/Ab/Db [written G/Bb/Line 2 Eb] rinforzando 8ths tied to dotted half notes. In Bar 17, Pos play F/Ab/Line 1 Db rinforzando 16ths (followed by rests). After a 16th rest, horns play small octave E/G/middle C 16ths in stopped effect (followed by rests). After an 8th rest, trumpets play E/G/Line 2 C rinforzando 8ths tied to dotted half notes. In Bar 18, Pos play E/G/middle C 16ths (followed by 16th/8th/quarter/quarter rest marks) and then D/F/A rinforzando 8ths *sff* (followed by an 8th rest). After a 16th rest, horns play small octave Db/Gb/Bb [written Ab/Line 1 Db/F] stopped 16ths (followed by 8th/quarter/quarter rest marks) and then Line 1 D/F/A [written A/Line 2 C/E] stopped 8th notes *sff* (followed by an 8th rest). After an 8th rest, trumpets finish the short rising pyramid pattern on Db/Gb/Bb 8ths tied to half notes to D/A rinforzando 8ths (followed by an 8th rest).



In Bar 19 (1:28 cd), the tuba repeats Bar 5 to (Bars 20-21) a repeat of Bars 6-8. In Bar 22, and in now reversed pyramid pattern, the trumpets now sound first on G/Bb/Line 2 Eb rinforzando 16ths *sff* (followed by rests). After a 16th rest, horns play small octave F#/A/Line 1 D 16ths (followed by 8th/quarter/half rest marks). After an 8th rest, Pos play *sfp* < *sff* F#/A/Line 1 D 8ths tied to dotted half notes. In that same rest pattern in Bar 23, trumpets play F#/A/D notes, horns on F/Ab/Db, and Pos play F/Ab/Db tied notes. In Bar 24 in that same pattern, trumpets play F/Ab/Db notes, horns on E/G/C, and Pos on E/G/C tied notes. In Bar 25, trumpets play E/G/Line 2 C [written F#/A/Line 2 D] rinforzando 16ths (followed by 16th/8th/quarter/quarter

rests marks) to D/F/A rinforzando 8ths (followed by an 8th rest). After a 16th rest, horns play small octave Db/Gb/Bb stopped 16ths (followed by 8th/quarter/quarter rests) up to Line 1 D/F/A stopped 8ths (followed by an 8th rest). After an 8th rest, Pos play Db/Gb/Bb 8ths tied to half notes *sfp* < to D/F/A 8ths *sff* (followed by an 8th rest). In Bar 26 (2:02 cd, and start of page 3), the tuba repeats Bar 5. In Bar 27, the tuba now plays Great octave Db dotted quarter note legato to adjacent C 8th note to Db dotted quarter to C 8th again.



In Bar 28 (2:12 cd), trumpets play *sff* G/Bb/Line 2 Eb rinforzando 16ths legato to F#/A/D 16ths (connected by two crossbeams) and followed by rests. Repeat next bar. After a 16th rest, horns play F#/A/Line 1 D stopped 16ths (and rinforzando-marked) legato to F/Ab/Db stopped 16ths (followed by rests and repeated next bar). After a quarter rest, Pos play *a3* Great octave F# dotted half note *p* < *ff* (repeated next bar). After a quarter rest, the tuba plays Contra-octave F# dotted half note *p* < *ff* (repeated next bar). In Bar 30, trumpets play F#/A/Line 2 D rinforzando 16ths legato to F/Ab/Db 16ths (followed by rests). After a 16th rest, horns play F/Ab/Line 1 Db stopped 16ths to E/G/C 16ths followed by rests. After a quarter rest, Pos play Great octave F dotted half note while the tuba plays Contra-octave F. Repeat this bar in Bar 31. In Bar 32, trumpets play G/Bb/Line 2 Eb rinforzando 16ths legato to F#/A/D 16ths followed by rests (repeated next bar). After a 16th rest, horns play F#/A/Line 1 D stopped 16ths to F/Ab/Db

stopped 16ths followed by rests (repeated next bar). Pos and tuba play F# dotted half notes in their respective registers.

In Bar 34, trumpets play middle (Line 1) C [written D] dotted quarter note crescendo hairpin (followed by an 8th rest) to same C dotted quarter note crescendo (followed by an 8th rest), repeated next bar to (Bar 36) Db [written Eb] dotted half note crescendo followed by a quarter rest (repeated next bar). Horns in Bar 34 play small octave C [written G] dotted quarter note crescendo (followed by an 8th rest) to same C dotted quarter note followed by an 8th rest (repeated next bar) to (Bar 36) Db [written Ab] dotted half note crescendo followed by a quarter rest (repeated next bar). After a quarter and 8th rest in Bar 34, Pos play *sff* small octave Db rinforzando 8th note (followed by a quarter and 8th rest) to another Db 8th (repeated next bar). The tuba plays this an octave lower register. After a half and quarter rest in Bar 36, the Pos play small octave rinforzando C 8th (followed by an 8th rest) and repeated next bar. The tuba plays this on Great octave C 8ths.

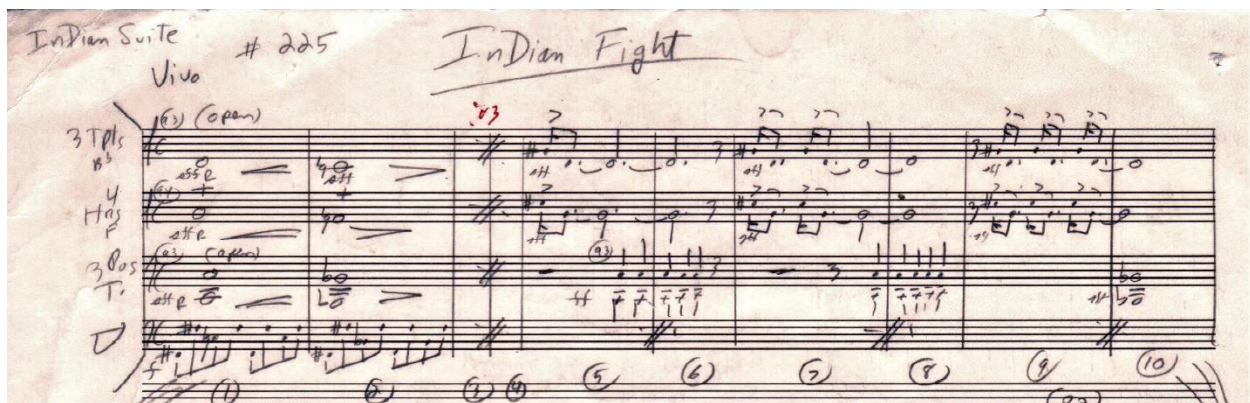
In Bar 38 (*poco accell*), trumpets play *sff* G/Bb/Line 2 Eb rinforzando 16ths legato to F#/A/D 16ths (followed by an 8th rest) to same F#/A/Line 2 D dotted half notes *p* < *ff* (repeated next three bars). Stopped horns play G/Bb/Line 1 Eb rinforzando 16ths to F#/A/Line 1 D 16ths (followed by an 8th rest) to same F#/A/D dotted half notes (repeated next three bars). After an 8th rest, Pos play *sfp* < F#/A/Line 1 D 8ths tied to dotted half notes (crescendo *ff*) and repeated thru Bar 41.

In Bar 42, trumpets are trill (*tr*^^^^^^) *sff* on middle C (to Db) dotted half note to same C 8th note *sff* (followed by an 8th rest) and repeated next two bars. Horns play the middle C [written G] dotted half note trill to C 8th (followed by an 8th rest) and repeated thru Bar 44. After a quarter rest, Pos play Great octave F# dotted half note crescendo (repeated next two bars) while the tuba plays this as Contra-octave F# dotted half note.

In end Bar 45, trumpets play *sff* Line 1 C [written D] whole note held fermata. Horns play small octave C whole note held fermata. After a quarter rest, Pos play Great octave F# dotted half note held fermata, and tuba on Contra-octave F# dotted half note. The timp is now trem rolled on Great octave F# whole note held fermata.

End of cue.

“Indian Fight” *Vivo* in C time, 87 bars. Cue # 225. Prometheus cd location: track # 15 (“Indian Fight” 2:10). Note: I do not plan on delineating each bar of this lengthy and busy cue. Besides, it does not hold too great of interest for me, even though it’s by Herrmann! I’ll do enough to hopefully satisfy the reader’s curiosity as to how the music was constructed.



By the way, this music was used prominently in the 1969 film in Europe titled *Obsessions* as part of the Main Title (strangely! :)

OBSESSIONS (1969)
(Director Pim De la Parra)

music by B. Herrmann
(CBS library material)
[Not an original score]

Approx Timings

Cue Identity

00:09 start → Walt Whitman IX Emotional #3 (Trills)
00:26 overlay → Dramatic II (Gunsight) [Western Suite]
→ 00:43
00:44 → 02:14 → Indian Fight [Indian Suite] (Still keeps overlay)



<https://www.youtube.com/watch?v=MWTWoc40LDg> [Trailer, nudity]

<https://www.youtube.com/watch?v=8jGdeZzwzjl> [Herrmann Rundown]

In Bar 1, *open* trumpets are *a3* playing *sffp* < middle (Line 1) C [written D] whole note to (Bar 2) small octave Bb [written C] whole

note *sff* >. Repeat these two bars in Bars 3-4. Horns are *a4* playing middle C [written G a P5 interval above] stopped (+) whole note to (Bar 2) small octave Bb [written Line 1 F] stopped whole note (repeated next two bars). *Open* trombones are *a3* playing small octave C whole note *sffp* < to (Bar 2) Great octave Bb whole note decrescendo hairpin. Repeat next two bars. The tuba plays Great octave C whole note to (Bar 2) Contra-octave Bb whole note decrescendo. Repeat next two bars. The timp beats *f* Great octave F# up to small octave F# down to C up to F# 8th notes (crossbeam connected) down to the next figure of Great octave F# up to small octave F# down to C up to F# 8ths (crossbeam connected). Repeat these two bars in Bars 3-4, 5-6, 7-8, and 9-10.

In Bar 5, the trumpets play *sff* Line 1 F# [written G#] rinforzando 16th down to C dotted 8th tied to dotted half note and tied to dotted half note next bar (followed by a quarter rest). Horns play Line 1 F# [written Line 2 C#] rinforzando 16th down to C dotted 8th tied to dotted half and tied to dotted half next bar. After a half rest, Pos play *ff* small octave C-C quarter notes to (Bar 6) C-C-C quarter notes (followed by a quarter rest). The tuba plays this on Great octave C quarter notes. In Bar 7, trumpets play F# rinforzando 16th legato down to C dotted 8th up to F# rinforzando 16th down to C dotted 8th tied to half note and tied to whole note next bar. The horns play the same register in their own transposed locations. After a half and quarter rest, the Pos and tuba play C quarter note to (Bar 8) C-C-C-C quarter notes in their aforementioned respective registers. After a quarter rest in Bar 9, trumpets play *sff* F# rinforzando 16th legato down to C dotted 8th to another such figure up to F# 16th down to C dotted 8th tied to (Bar 10) C whole note. Horns play the same. In Bar 10, the Pos return to play *sff* Great octave Bb whole note while the tuba plays Contra-octave Bb whole note. Note: These first ten bars are repeated in Bars 15-24.

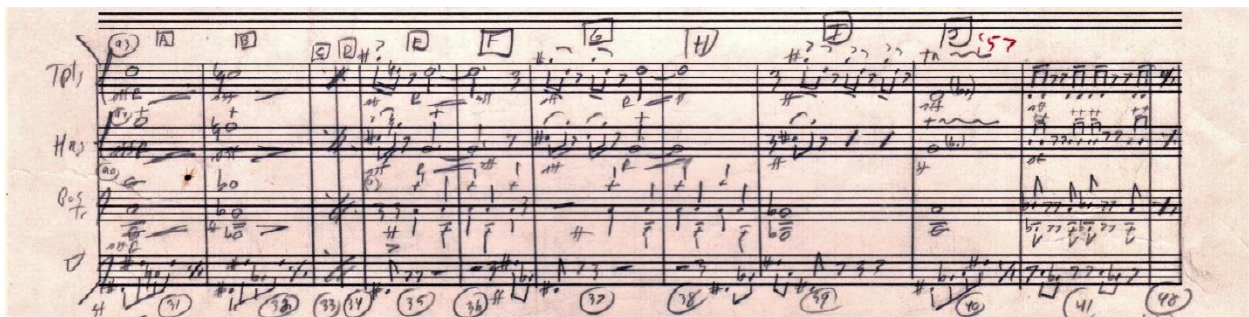


In Bar 11 (:14 cd), the timp beats *sff* Great octave F# quarter note (followed by a quarter rest) up to small octave C quarter note (followed by a quarter rest) up to (Bar 12) F# quarter note (followed by a quarter rest) down to Great octave Bb quarter note (followed by a quarter rest). Repeat these two bars in Bars 13-14. After an 8th rest, trumpets play *ff* Line 2 C/E/G [written D/F#/A] 8ths three times (crossbeam connected) followed by an 8th rest and then another triplet set. Repeat next bar. After an 8th rest, horns play Line 1 Eb/Gb/Bb [written Bb/Line 2 Db/F] 8ths played 3X followed by an 8th rest to another such triplet set (repeated next bar). After a quarter rest, Pos play small octave F# quarter note (followed by a quarter rest) up to Line 1 C quarter note to (Bar 12), after a quarter rest, Line 1 F# quarter note (followed by a quarter rest) down to small octave Bb quarter note. Repeat these two bars in the next two bars. The tuba plays the same but an octave lower register. After an 8th rest in Bar 13, trumpets play *sfp* < Line 2 C/E/G (C maj) 8ths tied to dotted half notes crescendo to and tied to (Bar 14) dotted half notes *ff* (followed by a quarter rest). After an 8th rest, horns play Eb/Gb/Bb (Eb min) 8ths tied to dotted half notes and tied to dotted half notes next bar (followed by a quarter rest). Note the bitonality clashing effect once again (a typical Herrmann device). Also note the tritone relationship of F# to C with the timp beats.

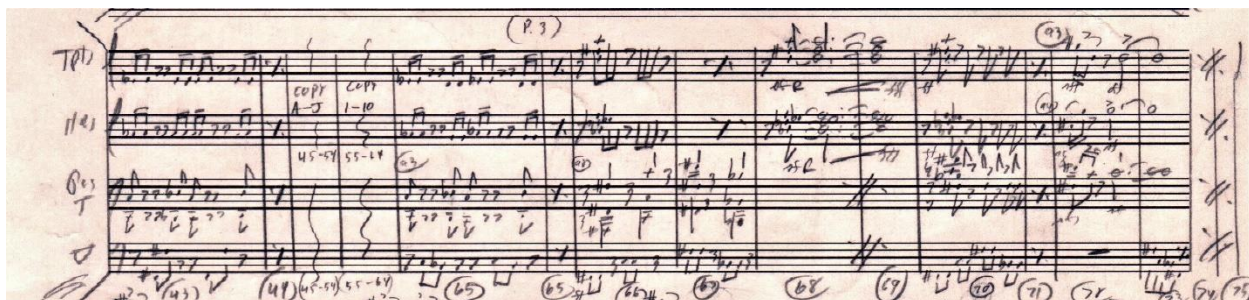
After an 8th rest in Bar 25, trumpets play *sff* Line 2 C/E/G 8ths. Play this rest and 8th triad pattern 4X, repeated in Bar 26. Horns play this on Eb/Gb/Bb 8ths. Pos play small octave F# up to Line 1 C up to F#

down to small octave Bb quarter notes (repeated next bar). The tuba and timp play this an octave lower register. Trumpets in Bars 27-28 repeat Bars 11-12 (ditto for the horns). The same applies for the Pos, tuba, and timp (except that Pos II now plays as the tuba previously while the tuba now plays an octave lower register than before). Trumpets in Bar 29 play Line 2 C/E/G dotted half notes *sff* > tied to 8ths (followed by an 8th rest) and repeated next bar. Stopped horns play Eb/Gb/Bb notes in that pattern. Pos/tuba/timp repeat the previous two bars (see Bars 11-12 with the change in Pos III and tuba register as noted earlier).

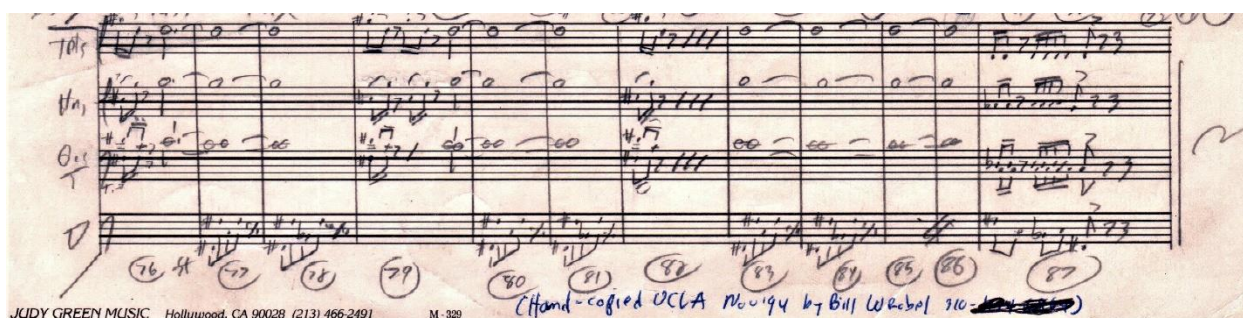
In Bars 31-32, trumpets/horns/timp repeat Bars 1-2 except that trumpets and horns now play the whole notes an octave higher register (repeated next two bars). Pos play small octave (Pos III) and Line 1 (Pos I-II_ whole notes *sffp* < to (Bar 32) Great octave and small octave Bb whole notes *sff* >. Repeat next two bars.



I think this partial delineation should give the reader enough of an idea of the music recipe. While the cue offers an excellent musical stereotype of an Indian fight, it gets to be a bit too much (and a bit overly long).



Incidentally, in Bar 40 (:57 cd), the trumpets are trill *sff* on middle C (to Db) whole note, while the horns are trill *ff* on middle C [written G] whole note. Pos play small octave C whole note (no trill) and tuba on Great octave C whole note. The timp beats ascending 8th notes Great octave F#-Bb-small octave C-F# (crossbeam connected) played twice.



“Indian Signals” I may have forgotten to write down the tempo marking. If it was there then it’s probably *Lento* in $\frac{3}{4}$ time. The metronome beat is approximately 60 b.p.m. (maybe a bit more). Prometheus cd location: track # 14 (2:18). An example of where this cue was used in the CBS Music Library by the music editor (usually Gene Feldman): “The Hanging Cross” episode of *Have Gun Will Travel*, located Chapter 2 of the dvd :01 thru 1:52.

[Indian Suite] CBS cue# 226 Indian Signals Bernhard Herrmann

Lento $\text{♩} = 62$

Hand-copied by Bill Wachtel

From RAWHIDE "Incident of the Music Maker" 5-20-1960 you can hear this music starting at 31:30 you hear "Indian Signals." See link immediately below:

<https://www.youtube.com/watch?v=i8rXP2WQc6I>

In Bar 1, the timp softly beats *pp* Great octave F# up to C-C quarter notes down to (Bar 2) F# up to Bb-Bb quarter notes down to (Bar 3) F# up to small octave C to Great octave Bb quarter notes down to (Bar 4) F# up to small octave F# down to Great octave F# quarter notes. Three Pos in cup mutes play *pp* Great octave F#/small octave C/Line 1 C dotted half notes legato to (Bar 2) tied F#/Bb/small octave BB dotted half notes. Repeat next two bars. The tuba plays Contra-octave F# dotted half note tied to dotted half note next bar (repeated next two bars).

In Bar 5 (:12 cd), trumpets play *pp* < > Line 1 G/Bb/Line 2 D [written A/Line 2 C/E] dotted half notes legato up to (Bar 6) Bb/Db/F [written C/Eb/G] dotted half notes. In Bar 7, *sords* horns play *pp* < > small octave G/Bb/Line 1 D [written Line 1 D/F/A] dotted half notes

legato up to (Bar 8) Bb/Db/F [written F/Ab/Line 2 C] dotted half notes. Then repeat Bars 1-4 in Bars 9-12.

In Bar 13 (:35 cd), trumpets play *pp* < > F#/A/Line 2 C# [written G#/B/Line 2 D#] dotted half notes (F# min tonality) legato slurs to (Bar 14) A/Line 2 C/E [written B/D/F#] dotted half notes (A min tonality). In Bar 15, horns return to play small octave F#/A/middle C# [written middle C#/E/G#] dotted half notes (F# min once again) to (Bar 16) A/C/E [written Line 1 E/G/B] dotted half notes (A min once again). Then Bars 17-20 repeat Bars 1-4.

The image shows a handwritten musical score for a brass section. The staves are labeled: TPs (Trumpets), Horns, Pos (Positone), and Tuba. The score is for measures 17 through 36. It features various musical notations such as notes, rests, slurs, and dynamic markings. A red bracket at the bottom indicates 'Hand-copied by Bill Wachob'. The score is titled '(cont) Indian Signals'.

In Bar 21 (:59 cd), trumpets play G/Bb/Line 2 D (G min) dotted half notes to (Bar 22) Ab/Cb/Eb [written Bb/Db/F] dotted half notes (Ab min). The horns also play simultaneously now with the trumpets. However, we hear the bitonal effect of Ab/middle Cb/Eb dotted half notes to (Bar 22) G/Bb/D dotted half notes. Repeat next two bars. Then Bars 25-28 repeat Bars 1-4.

In Bar 29, trumpets play Ab/Line 2 Cb/Eb [written Bb/Db/F] dotted half notes legato to (Bar 30) G/Bb/D dotted half notes, while horns play small octave G/Bb/D to Ab/Cb/Eb next bar. Repeat these two bars in Bars 31-32, and repeat Bars 1-4 in Bars 33-36. In Bar 37 (1:45 cd), trumpets are soli again playing G/Bb/D dotted half notes to

(Bar 38) Bb/Db/F (Bb min) dotted half notes. In Bar 39 (1:51), horns play F#/A/middle C# dotted half notes to (Bar 40) A/middle C/E dotted half notes. Then repeat Bars 1-4 in Bars 41-44.

(cont) Indian Signals

B. Henmann

Tpts

Horns

Pos

Tuba

Timpani

37 38 39 40 41 42 43 44 45 46

In Bar 45, trumpets play *pp* G/Bb/Line 2 D [written Line 1 A/Line 2 C/E] dotted half notes tied to (end Bar 46) dotted half notes decrescendo hairpin. In Bar 46, horns play Ab/middle Cb/Eb [written Eb/Gb/Bb] dotted half notes held fermata. So we have a polychord ending the cue (Ab minor and G minor).

End of cue.

“The Journey” *Lento* in C time, 16 bars. Cue # 227. Once again the instrumentation includes 3 trumpets, 4 horns, 3 Pos, 1 tuba, and timpani.

<https://www.youtube.com/watch?v=XabtC4ZapyY>

[Indian Suite] CBS #227 "The Journey" B. Herrmann

Pos 1, 2, 3

Tuba

[Hand-copied by Bill W. Robel.]

In Bar 1, Pos III plays *ff* Great octave Bb quarter note legato slur to A half note followed by a quarter rest (repeated next bar). The tuba plays *ff* Contra-octave Bb quarter note to A half note followed by a quarter rest (repeated next bar). After a half rest, Pos I & II in cup mutes play small octave Gb/Bb quarter notes legato to F/A quarter notes (repeated next bar). In Bar 3, Pos III & the tuba play Gb quarter notes legato to F half notes followed by a quarter rest (repeated next bar). After a half rest, Pos I-II play Bb/Line 1 Db quarter notes to A/C quarter notes (repeated next bar).

In Bar 5, horns play *sff* > stopped (+) whole notes small octave F/Ab/middle Cb/Eb [written middle C/Eb/Gb/Bb] or the F half-diminished 7th tonality (Herrmann's favorite or most used seventh chord). After a quarter rest, the timp beats *ff* > Great octave G-G-F rinforzando-marked quarter notes. In Bar 6, *sords* trumpets play their lowest register whole notes *sff* > small octave G/Bb/Line 1 D [written A/middle C/E] or the G minor tonality. After a quarter rest, the timp beats small octave Db-Db-Db rinforzando quarter notes. In Bar 7, the stopped horns play *sff* > small octave D/F#/A/C# [written A/middle C#/E/G#] whole notes (D maj 7th). After a quarter rest, the timp beats

Great octave Ab-Ab-Ab rinforzando quarter notes. In Bar 8, trumpets return to play A/middle C/E [written B/D/F#] whole notes. After a quarter rest, the timp beats small octave Db-Db-Ab rinforzando quarter notes.

In Bar 9, Pos III plays small octave Gb quarter note legato to F half note *ff* > followed by a quarter rest, while the tuba plays Great octave Gb quarter note to F half note. After a half rest, Pos I-II play A/middle C# to Ab/C quarter notes. In Bar 10, Pos III and the tuba play E quarter notes to Eb half notes in their respective registers (followed by a quarter rest). After a half rest, Pos I-II play G/B to Gb/Bb quarter notes. In Bar 11, Pos III plays small octave C quarter note legato to Great octave B half note (followed by a quarter rest) while the tuba plays Great octave C quarter note to Contra-octave B half note (followed by a quarter rest). After a half rest, Pos I & II play F/A to Fb/Ab small octave quarter notes. In Bar 12, Pos III & tuba play Bb quarter notes to A half notes in their respective registers (followed by a quarter rest). After a half rest, Pos I & II play Eb/G to D/F# quarter notes.

In Bar 13, stopped horns play *sff* > small octave Eb/Gb/Bb/D [written Bb/Line 1 Db/F/A] whole notes (Eb minMaj 7th). After a quarter rest, the timp beats Great octave G-G-G rinforzando quarter notes *ff* >.

Handwritten musical score for a brass and percussion ensemble. The score is for measures 13 through 16. The instruments listed are Trumpets, Horns, (3) Pos, Tuba, and Timp. The key signature has one sharp (F#). The time signature is 3/4. The score includes various musical notations such as notes, rests, dynamics (sff, ff), and articulations (accents, hairpins). A red bracket at the bottom indicates the score was hand-copied by Bill W. Robel. A handwritten '1:48' is visible on the right side of the score.

In Bar 14, the trumpets play *sff* > small octave F#/A/middle C# [written G#/B/Line 1 D#] whole notes (F# min). After a quarter rest, the timp beats Great octave Ab-Ab-Ab *rinforzando* quarter notes decrescendo hairpin. In Bar 15, stopped horns return to play G/Bb/Line 1 D/F# [written D/F/A/Line 2 C#] whole notes decrescendo (G minMaj 7th). After a quarter rest, the timp beats small octave Db-Db-Db *rinforzando* quarter notes. In end Bar 16, trumpets play *a3* small octave G [written A] *sff* whole note held fermata. All three trombones play Great octave G whole note held fermata, and the tuba plays Contra-octave G whole note held fermata. After a quarter rest, the horns are *a4* playing small octave G [written Line 1 D] dotted half note held fermata. After a quarter rest, the timp is trem rolled *sff* on Great octave G dotted half note held fermata.

End of cue.

“Indian Romance” *Lento Amoroso* in 3/4 time, 35 bars (I believe end Bars 34-35 were not used under Herrmann’s direction). Cue # 295, CBS VIII-57-C. This cue is located in Box 2 of the CBS Collection written. The autograph cue is there written by Herrmann on greenish manuscript paper. As given earlier, this final “Indian” cue was not only written out of sequence from the earlier cues from the so-called *Indian Suite* (written later in the year), the instrumentation is also different. Here we find the solo oboe, *sords* violins I & II, and *sords* (muted) violas and VC. No precise number of strings was offered by Herrmann on the cue but I suspect a rather small ensemble. One of the few usages of this cue, as indicated, can be found in the *HGWT* episode, “Lady on the Stagecoach.” Go to the 15 minute point in the YouTube video link below:

<https://www.youtube.com/watch?v=JHVoDg1N5r8>



In Bar 1, after a quarter and 8th rest (it could’ve just as well been a grace bar instead *without* the initial rest marks), the oboe plays *p dolce* crescendo hairpin Line 2 D-E-G 8ths notes (crossbeam connected) legato up to (Bar 2) B dotted quarter note A-B-G 8th notes (crossbeam connected) down to (Bar 3) E dotted quarter note decrescendo hairpin (all eight notes are under the legato/phrase umbrella slur). Then the oboe plays D-G-F# 8ths crescendo down to (Bar 4) Line 1 B dotted quarter note decrescendo (all four notes under the legato slur). Then

the oboe plays A-B-Line 2 D ascending 8th notes crescendo hairpin to (Bar 5) C# dotted quarter note down to B stand-alone 8th to A 8th to B-C# 16ths three-not figure to (Bar 6) B dotted quarter note decrescendo (all nine notes under the phrase slur).

After a quarter rest in Bar 2, *sords* (muted) violins I-II (sharing the same staff) play *p* < middle (Line 1) C/E half notes (E with the stem up; C with the stem down) tied to quarter notes next bar up to E/G half notes decrescendo hairpin and tied to quarter notes in Bar 4 back to C/E half notes crescendo to (Bar 5) D/F# half notes legato down to small octave B/Line 1 E quarter notes to (Bar 6) small octave G/Line 1 D dotted half notes decrescendo. After a quarter rest in Bar 2, *sords* violas play *p* < small octave A half note tied to quarter note next bar up to Line 1 D half note decrescendo tied to quarter note next bar down to small octave A half note crescendo to (Bar 5) B half note up to Line 1 D quarter note down to (Bar 6) B dotted half note decrescendo. After a quarter rest in Bar 2, VC play small octave G half note tied to quarter note next bar up to B half note tied to quarter note in Bar 4 back down to G half note crescendo to (Bar 5) A half note legato to G quarter note down to (Bar 6) E dotted half note decrescendo. The combined tonalities are exclusively minor seventh chords, especially the greater frequency of the E min 7th (E/G/B/D). Initially in Bar 2 we find the half note A min 7th (A/C/E/G) chord tied to quarter notes, and then the E min 7th to B min 7th (B/D/F#/A) chord to E min 7th again.

Continuing the melody at the end of Bar 6 with a new phrase pattern, the oboe plays crescendo Line 2 D-E-G 8th notes up to (Bar 7) Line 3 D dotted quarter note to C#-Line 2 B-A 8ths up to (Bar 8) Line 3 C quarter note decrescendo to Bb dotted quarter note (end of phrase). Then a new phrase section begins on Line 2 G 8th to (Bar 9) “3” triplet value A quarter note to triplet value G 8th down to W quarter note to “3” triplet value 8th notes D up to G to F# 8ths down to (Bar 10) Line 1 B dotted quarter note (end of phrase). Then there is a rather impassioned

up thrust of note patterns with the Line 2 C#-D 16ths (connected by two crossbeams) to E-F# 16ths to “3” triplet value 16ths G-A-B five-note figure crescendo to (Bar 11) Line 3 C# quarter note legato mini-slur to Line 2 B dotted quarter note decrescendo hairpin (end of phrase). Then the oboe plays a three-note mini-phrase of A# 8th note *p* up to (Bar 12) Line 3 C# quarter note to B dotted quarter note decrescendo.

After a quarter rest in Bar 7, violins play Line 1 D/F# half notes crescendo and legato down to (Bar 8) small octave G/Line 1 E dotted half notes decrescendo. After a quarter rest, violas play small octave B half note up to (Bar 8) D dotted half note. After a quarter rest, celli play small octave G half note up to (Bar 8) Bb dotted half note. We hear the E half-dim 7th (E/G/Bb/D) in Bar 8, incidentally. In Bar 9, the violins play small octave G/B dotted half notes legato up to (Bar 10) Line 1 E/G dotted half notes decrescendo. Violas play Line 1 D dotted half note down to (Bar 10) B dotted half note. VC play Line 1 E dotted half note down to (Bar 10) C# dotted half note. WE find the E min 7th (E/G/B/D) in Bar 9 to (Bar 10) the C# half-dim 7th (C#/E/G/B). After a quarter rest in Bar 11, the violins play crescendo Line 1 G/B half notes legato down to (Bar 12) small octave B/Line 1 E dotted half notes decrescendo. After a quarter rest, the violas play Line 1 E half note down to (Bar 12) C# dotted half note. After a quarter rest, the VC play Line 1 D half note legato slur down to (Bar 12) small octave G dotted half note. Once again we find these two chords in Bars 11 and 12 respectively.

At the end of Bar 12, the oboe plays Line 2 G 8th note (start of a new phrase) to (Bar 13, start of page 2) B dotted quarter note to A-B-G 8ths notes down to (Bar 14) E dotted quarter note decrescendo hairpin (end of six-note phrase). Then the oboe sounds crescendo D up to G to F# 8ths down to (Bar 15) Line 1 B dotted quarter note decrescendo (end of this mini-phrase). Then the oboe sounds A-B-Line 2 D ascending 8th notes to (Bar 16) C# dotted quarter note down to B stand-alone 8th to A 8th to B-C# 16ths figure to (Bar 17) B dotted quarter note decrescendo

(end of phrase). Actually the oboe repeats Bars 10 and 11 in Bars 17 and 18 (so refer back to that section).



In Bar 19, the oboe then plays Line 3 D dotted quarter note crescendo down to Line 2 Bb-A-G descending 8th notes down to (Bar 20) E dotted quarter note (end of phrase) to D-G#-F# 8ths decrescendo down to (Bar 21) Line 1 B dotted quarter note (end of phrase). Then the same ascending figures played first in 10 are played here but now it appears that we have the Line 2 G# "3" triplet value 16th instead of G natural (so G#-A-B 16ths). This climaxes in Bar 22 on Line 3 C quarter note legato mini-slur down to Line 2 Ab dotted quarter note decrescendo (end of phrase).. Next we hear F# 8th up to (Bar 23) Line 3 C quarter note down to Ab dotted quarter note (end of mini-phrase) down to E 8th up to (Bar 24) G quarter note to F dotted quarter note to E 8th to (Bar 25, start of page 3) D dotted quarter note decrescendo (end of phrase). The oboe then sounds crescendo C-D-F 8th notes up to (Bar 26) Line 3 D half note legato to C# quarter note down to (Bar 27) Line 2 B dotted quarter note to A stand-alone 8th to B-A 8ths (crossbeam connected) to (Bar 28) F# dotted quarter note decrescendo. Next we hear E stand-alone 8th to F#-E 8ths (crossbeam connected) down to (Bar 29) Line 1 Bb half note (end of four-note umbrella phrase) to B quarter note up to (Bar 30) Line 2 C# to D quarter notes up to B quarter note tied to quarter note next bar to A half note decrescendo (end of phrase). Then we find B quarter note up to Line 3 D quarter note to C quarter note tied to dotted half note decrescendo. As originally written, Herrmann has this tied to dotted

half notes next two bars > *ppp* (held fermata in end Bar 35). However, annotated on the cue is the direction that these two end bars (Bars 34-35) were *not* to be used.

The strings in Bars 13-17 repeat Bars 2-6.

After a quarter rest in Bar 18, violins I play *pp* < Line 1 E/B half notes while violins II play Line 1 D/G half notes. After a quarter rest, violas play small octave D/B half notes crescendo, while VC play Great octave G/small octave D half notes. The tonality is once again the E min 7th (E/G/B/D). After a quarter rest in Bar 19, violins I play D/G half notes (stems up) while violins II play small octave Bb/Line 1 E half notes (stem down) crescendo. After a quarter rest, violas play small octave E/G half notes, while celli play Great octave C/G half notes. It appears Herrmann employed the C Dom 9th tonality (C/E/G/Bb/D). He usually doesn't deal with Dominant sevenths and 9ths (unlike Max Steiner!) so it is interesting to find it here. After a quarter rest in Bar 20, divisi violins I play D/G# half notes and violins II play small octave G#/Line 1 D half notes. After a quarter rest, violas play E/Bb half notes crescendo, while VC play Great octave Bb/small octave E half notes. This appears to be the E Dom 7th flat 5th (E/G#/Bb/D). After a quarter rest in Bar 21, violins I play D/F# half notes crescendo and legato to (Bar 22) F/Ab dotted half notes decrescendo, while violins II play small octave B/Line 1 F# half notes to Ab/middle C dotted half notes. After a quarter rest, violas play D/G# divisi half notes to (Bar 22) F unison dotted half note. After a

quarter rest, VC play Great octave E/B half notes to (Bar 22) F/small octave D dotted half notes. The tonality in Bar 21 appears to be G# half-dim 7th (G#/B/D/F#) to (Bar 22) the D half-dim 7th (D/F/Ab/C). In Bar 23, violins I play small octave Ab/Line 1 F dotted half notes to (Bar 24) C/D dotted half notes, while violins II play Bb/D dotted half notes to (Bar 24) Ab/Line 1 F dotted half notes. Violas play D dotted half note crescendo and legato slur to (Bar 24) F dotted half note. VC play Great octave Bb dotted half note to (Bar 24) F/small octave C dotted half notes.

After a quarter rest in Bar 25, violins I play *p* > Line 1 F/Ab half notes while violins II play small octave Bb/Line 1 D half notes decrescendo. After a quarter rest, violas play small octave Bb half note, and VC play Great octave Bb/small octave F half notes. This is the Bb Dom 7th (Bb/D/F/Ab) tonality. After a quarter rest in Bar 26, violins I-II play D/F# (violins II on D; violins I on F#) half notes legato to (Bar 27) tied D and E dotted half notes decrescendo. Violas (after a quarter rest) play small octave F#/A half notes to (Bar 27) G/B dotted half notes, while VC play Great octave D/A half notes to (Bar 27) G/small octave D dotted half notes. This offers the simple D maj (D/F#/A) tonality in Bar 26 to (Bar 27) E min 7th (E/G/B/D) tonality. After a quarter rest in Bar 28, violins play *p* > F#/Line 2 D half notes. Unfortunately I failed to write in the notes for the violas and celli. How embarrassing! :) However, I surmise the violas playing B/G half notes (perhaps small octave G/B) while VC play the same notes (perhaps Great octave B/small octave G).

After a quarter rest in Bar 29, violins play Line 1 D/F# half notes tied to half notes next bar (followed by a quarter rest). After a quarter rest, violas play G#/B half notes tied to half notes next bar decrescendo (followed by a quarter rest). After a quarter rest, VC play *p* > Great octave B half note tied to half note next bar (followed by a quarter rest). In Bar 31, violins play middle C/F dotted half notes tied to dotted half notes decrescendo next bar. Violas play small octave A tied dotted half notes. VC play Great octave F/small octave C tied dotted half notes. This is the F maj tonality (F/A/C). After a quarter rest in Bar 33, violins play *pp* E/Line 2 C half notes, violas on small octave E, and celli on Great octave C/G half notes. This is the C maj (C/E/G) chord.

Now: In the adjusted cue, these half notes should be held fermata because the original end Bars 34-35 were deleted. After a quarter rest in (deleted) Bar 34, violins play Ab/Line 2 C half notes, violas on middle C, and VC on Great octave Ab/small octave Eb half notes (Ab maj or Ab/C/Eb). After a quarter rest in end Bar 35, violins play G/Line 2 E half notes held fermata, while violas play small octave G/Line 1 E half notes, and celli on small octave C/G half notes held fermata. The cue ends on the C major (C/E/G) chord.

<https://www.youtube.com/watch?v=ukSLe8O0KCQ&feature=youtu.be>

Go to 1:24 in the video link above to hear the inclusion of this music in the “Fawn” episode of *Gunsmoke*.

#295 "Indian Romance" copied by

lento amoroso *Rall* *B. Henmann*

Oboe *p dolce*

Violins I *p* *Div* *pp*

Violins II *p* *Div* *pp*

Violas *p* *Div* *pp*

VC *p* *Div* *pp*

30 31 32 33

CGS VIII 572C

[First segment used in The "Fawn" episode of Sunsmoke (4-4-1954) 16:09 → 16:27]

[hand-copied by Bill Wrobel]

<https://www.youtube.com/watch?v=ukSLe8O0KCQ&feature=youtu.be>

Go to 1:56 in the same video to hear the segment seen below (except for the final oboe note).

5-24-2018

"Indian Romance"

B. Henmann

Second Segment used
in the "Fawn" episode
of Gunsmoke

[Hand- copied by Bill Wrobel]
modified by " " '

[Completed Monday, August 24, 2020 at 1:23 PM PDT]

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